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# SCHOOL ARTS

A PUBLICATION FOR THOSE INTERESTED IN ART EDUCATION

*Pedro J. Lemos*  
EDITOR

DIRECTOR, MUSEUM OF FINE ARTS, STANFORD UNIVERSITY, CALIF.

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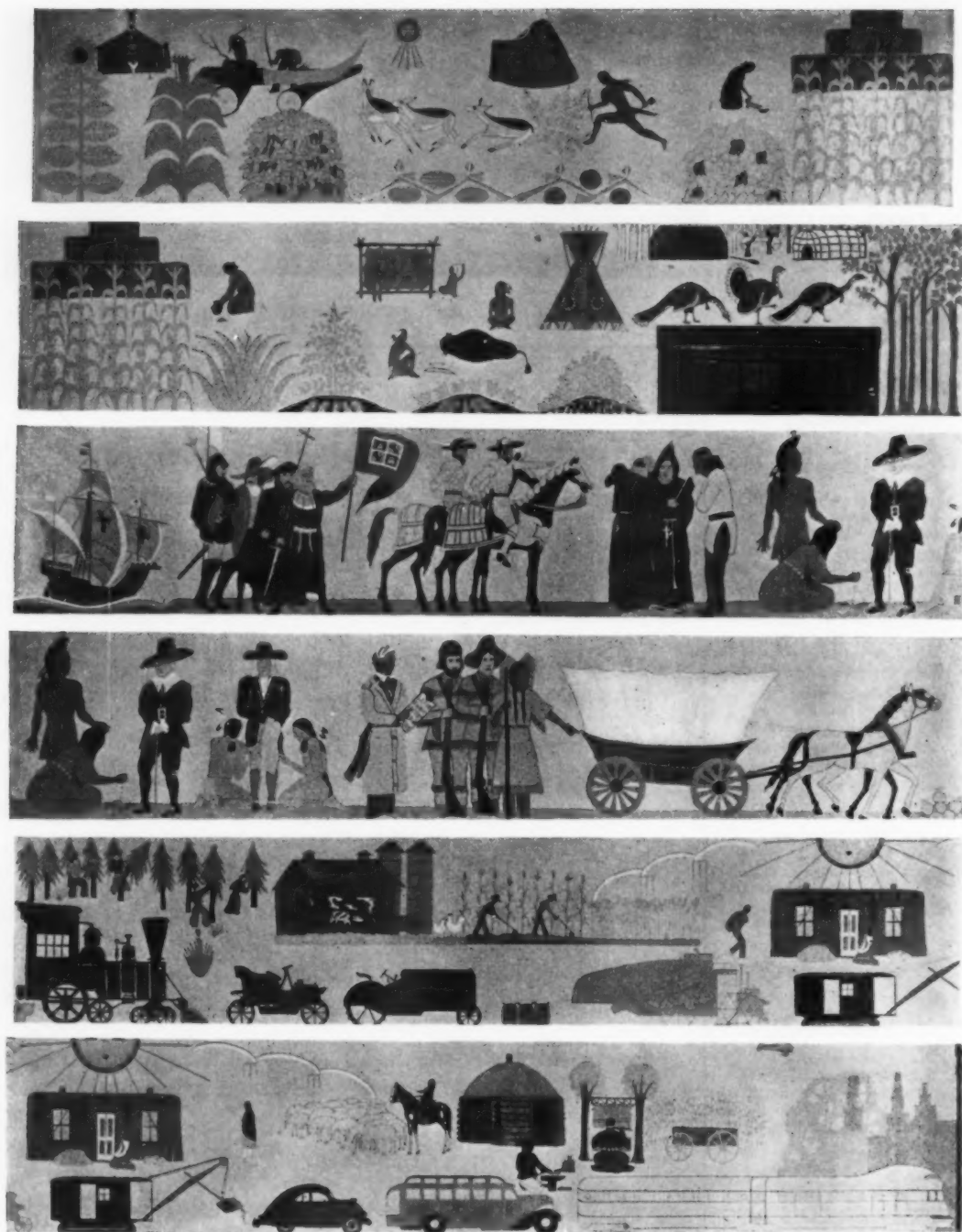
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THESE MURALS PAINTED BY INDIAN STUDENTS AT THE GOVERNMENT INDIAN SCHOOL DEPICT THE HISTORY OF NEW MEXICO. THEY WERE MADE BY THE STUDENTS OF DOROTHY DUNN, DIRECTOR OF PAINTING AND DESIGN, SANTA FE INDIAN SCHOOL, SANTA FE, NEW MEXICO

## HAVE WE ANY AMERICAN ART?

AN EDITORIAL

THIS repeated and much debated question covers a lot of geography, as, after all, the word "America" is claimed by the entire western hemisphere. Any citizen of the United States of North America, when in Europe, has to define very thoroughly to just what part of America he belongs and which of the several groups of United States he has come from.

The only American Art so far creating any international attention is that of Mexico, because it has abandoned the French, German, and Italian ideals in art and returned to its native and pre-conquest types of art for inspiration. Artists by the score in our country have become imitators of Riviera, Orosco, and other Mexican artists, thereby doing the very thing that the Mexican artists have run away from in their country.

Not long ago an art teacher who was strong on arguing for free expression and having her students create their own ways of working, exhibited her work. The entire show was a strong echo of Riviera's technique, even to the point of having the United States of North America workmen dressed in the pajama outfits worn by the Mexican Indians.

Just why we love to follow the style of every art fashion that is propagandized into popularity is still a mystery. We really have a wealth of source material, and while young as a nation, history and legendry is everywhere if we will only look for it. We love fashions in everything, and many an artist is hectically jumping from one type of painting to another. He becomes confused in a morass of conflicting art themes, losing all possibility of individual expression in his work.

The one bright spot in individual "United States of America" art is the work gradually developing in and around Santa Fe, New Mexico. This has not been born over night and neither has it grown without many obstacles.

From the time that the land-grabbing and gold-hunting instincts of the white race considered a "dead Indian a good Indian," Indian art and culture has barely survived. Neither did the well-meaning but ignorant efforts of missionaries among the Indians do their art any good. Only a small percentage of appreciation exists today for American Indian Art, but as the art centers in Europe take their hats off to the art of our Indians, it will not now be long before it will be the fashion for all of us to do likewise.

Meanwhile, the work of bringing art back again into the life of the Pueblo and Navajo Indian in the Southwest grows gradually but surely. Men like Kenneth Chapman, Dr. Mera, Gustave Baumann, and other museum leaders are devoting their abilities to saving a great art. Government schools and teachers are devoting every energy to keep this art inheritance wherever possible. Dorothy Dunn at Santa Fe started in a primitive Indian pueblo several years ago, to bring back their motifs and art expressions. Today at the Government School in Santa Fe she is giving many bright-eyed Indian students from different tribes a new reason for living. An appreciation for the Indian is being created through his art, proving that Art can re-establish self-respect and give many an "inferiority complex" a place in the sun.

We can have a North American Art only when we truly believe in creative expression to the point where we will create and not borrow from Mexico or France. If the habit is so strong that we must borrow, how about using the beautiful type of our Indian whose art is praised and collected in Europe for its great beauty and symbolism?

Pedro J. Lemos



KENNETH M. CHAPMAN (AT RIGHT) WATCHING POTTERY FIRING AT SAN ILDEFONSO PUEBLO  
WITH MARIE AND JULIAN MARTINEZ AND DR. CLARK WISSLER OF THE AMERICAN MUSEUM OF  
NATURAL HISTORY, NEW YORK CITY



KENNETH CHAPMAN AT HIS EARLIER WORK, AT THE MUSEUM OF NEW MEXICO



# AN INTRODUCTION TO KENNETH CHAPMAN

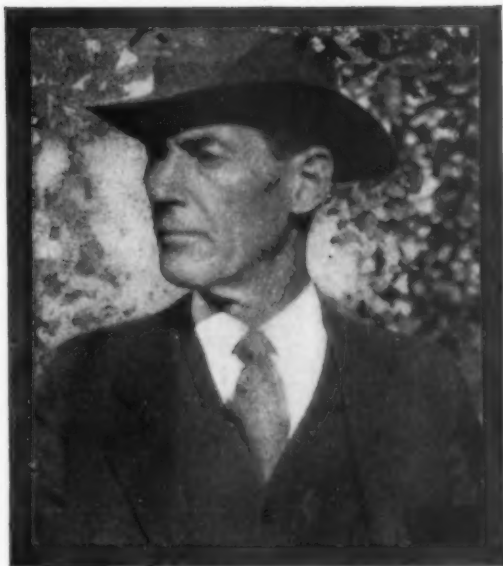
DOROTHY DUNN, *Director of Painting and Design*

*Santa Fe Indian School, Santa Fe, New Mexico*

IT IS appropriate that Mr. Lemos, who introduced the true American Indian art to the schools of America a few years ago, should also arrange for the introduction of the person who has done more than any other to make the study of Indian art possible. Those who have studied Indian art to any extent take Kenneth Chapman for granted. He is so identified with Southwest Indian art that to know one without the other is impossible.

Kenneth Chapman started his work in the Southwest as long ago as 1899, and that is hard to believe, yet one must be convinced of it if he sees something of the developments Mr. Chapman has made in the years since then. He did not come to New Mexico to study Indian art; he came to benefit his health and Indian art claimed him.

He spent the first ten years in Las Vegas, conducting classes in drawing at the normal school there and helping Frank Springer with the latter's geological work. It was at the normal school that he first became acquainted with the possibilities of the development of Indian pottery design. Dr. E. L. Hewett, then president of the school, had a collection of pottery specimens which fascinated Mr. Chapman. He used some of the pieces as models in his sketch classes and also adapted some of the designs for use in flat decorative work with his students. He realized that there was something fine here and after that he began to sketch and



KENNETH M. CHAPMAN

study pottery designs in his spare time.

In 1909 Mr. Chapman came to Santa Fe to work with the newly established Museum of New Mexico and the School of American Research. These institutions were interested mainly in archeology and practically all their operations consisted of the recovery and exhibition of material from archeological sites. In the free time which he found remaining from his duties as secretary or curator, assistant director or various capacities in which he was employed with the school and museum, Mr. Chapman made hundreds of drawings and studies of the pottery specimens, which, of course, included very little post-Spanish ware. The collection of the New Mexico Historical Society, housed also in the Museum, contained pottery from Acoma, Zuni, Zia and the Hopi villages, but none from the Rio Grande pueblos<sup>1</sup> near Santa Fe. He made use of these, but much of his work was done on pre-historic ware in archeological field camps. He felt a growing urge to study the more recent and rapidly disappearing pottery of the living pueblos. He realized that the ancient pieces could wait but that much of the newer material would soon be irrecoverable.

<sup>1</sup>Pueblo (capitalized) name of tribe; pueblo (not capitalized) town

In 1920 he was granted half time from his other duties to make a study of post-Spanish pottery. He began at once to photograph and sketch types and design details from the various pueblos. As he got into the work more and more, he realized how much there was to be done and that quick action had to be taken. He spent little time on writing up his findings for publication, because he knew that the preservation of the disappearing material was more important. Volumes are yet to be written from the notes and sketches he has made.

In making this study, Mr. Chapman located pottery of special interest not only in the pueblos, but in trading posts and other dealers' stores. He thought what a fine thing it would be to buy up some of the outstanding pieces to form a permanent collection of ware of this period. Dr. H. P. Mera also became interested in starting a collection and, at the first Indian fair held at the Santa Fe Fiesta in 1923, he purchased a large storage jar which had been brought in by a Tesuque family and offered for sale at a reasonable price. Other pieces were added but it was out of the question for Mr. Chapman and Dr. Mera to finance the extensive collection they wished to make, so they interested other Santa Feans in the venture of assembling the finest pieces representative of different stages in the post-Spanish developments of pottery in all the pueblos.

Mr. Chapman, by this time recognized as the leading authority on Pueblo pottery, was on the constant lookout wherever he went in the Southwest for unusual and beautiful examples to add to the collection. He made hundreds of trips to the different pueblos, talking with the potters, gaining access to the Indian homes, studying shards in the old refuse heaps for new leads, often finding rare pieces in surprising ways. One time he was at Acoma while a motion picture company was there on location and happened to be watching the shooting of a scene in which a group of Acoma women came out of a house with water jars on their heads. He spied a wide red olla, decorated in black, on the head of one of the women. He recog-

nized it immediately as a type no longer made and was so pleased over the find that he forgot the situation, walked into the set and proceeded to negotiate for the jar. The scene had to be reshot but he got the olla. At first the woman would not part with the old jar and agreed to make a copy, but later, through some of Mr. Chapman's magic, the original olla was obtained for the collection.

By 1925 the membership, subscriptions and collections of the financing group had grown to such proportions as to warrant its incorporation as The Indian Arts Fund. Several hundred specimens had been assembled as the nucleus of what has since become the world's finest and most comprehensive collection of post-Spanish Pueblo pottery.

In 1926 Mr. John D. Rockefeller, Jr., visited Santa Fe and was impressed by the work that the Indian Arts Fund had done in its collections, then housed in the basement rooms of the museum. He asked what sort of an organization had obtained such amazing results and was interested in knowing how the financing had been done. Mr. Chapman said that the name The Indian Arts Fund had been given because it frankly "sounded like money" and that they had obtained subscriptions by "every means short of sand-bagging their victims." Mr. Rockefeller recognized the need of a home for the rapidly expanding assemblage of pottery which, even then, covered the shelves and a good part of the floor. He proposed to help the fund by allowing a grant for the creation of a laboratory in which the collection could be exhibited and studied.

The Laboratory of Anthropology was incorporated in 1927 and the Rockefeller grant given in 1928 with an agreement that additional sums from other donors would be matched by the foundation. The next two years were given over to a detailed study of the situation and in 1931 the new institution was opened with Kenneth Chapman as curator of the collections. The building, designed in the beautiful Santa Fe style, has ample room for display of the pottery, weavings, silver, baskets, technical exhibits



DESIGNS DRAWN FROM HOPI POTTERY BY KENNETH CHAPMAN

and all the many arts which are being added continually through the now nation-wide support. There is no end to where its usefulness may lead. Students, Indian and non-Indian alike, flock to it for inspiration and guidance. Santa Feans and visitors to the town attend lectures there and study the changing exhibits. New branches of research are constantly growing out of it toward a wider and wider understanding and appreciation of American Indian culture.

In building his work thus far, Kenneth Chapman has perhaps found the most satisfaction in his relations with the Indians and with the countless students who have come to him personally for advice here and there or have had the good fortune to sit in one of his classes at the University of New Mexico. He is constantly being sought by Indians and others who value the clarity of his thought and the fairness of his judgment and they find him painstaking and generous with each of them. Most of the books he has yet to write could have been written during the

hours he has spent in helping other people, but he has preferred to be of assistance wherever he could.

Through his encouragement, many potters have improved their wares and have found a market for them. Whole pueblos have improved their living conditions largely through his influence. He does not speak of these things, but one can see it for oneself. In the way he talks with the Indians his understanding of them and their appreciation of his attitude is clearly revealed in the straightforward way in which they look at him and speak to him. He enlists their co-operation without any sort of bribery, because they understand that the suggestions and plans he has for them are for their own good. Those who haven't made his acquaintance before trust him on sight.

He often goes to the pueblos to gather the best pottery for the agency to send to the Gallup Ceremonial. At San Juan he had some difficulty in finding any new ware of the traditional type because of new innova-

tions in pottery-making there. But finally he glimpsed a bowl in passing a low, dark doorway and entered to find an old stooped woman, busy at her clay, with three beautiful bowls of old design sitting beside her on the floor of the little room. He greeted her and found that she spoke only Spanish. Then he picked up the bowls and examined them one by one. It seemed that she was pleased with the bowls herself, and that she was conservative and aloof from the new pottery makers. Her art probably meant a great deal to her. She watched Mr. Chapman's hands as his texture- and form-sensitive fingers ran over the polished surfaces of the flaring bowls or tapped sharply to test the firing. "What is your name?" she asked. "They call me 'Chap'," he told her. She said her name was Juana Maria Velarde, and they were fast friends. He asked her if he might take the three bowls to the ceremonial and explained that they might or might not be sold. Juana Maria seemed happy to have him take them although she quite obviously had never seen him before. (Incidentally, she did win the blue ribbon for her pueblo and all three bowls were sold.)

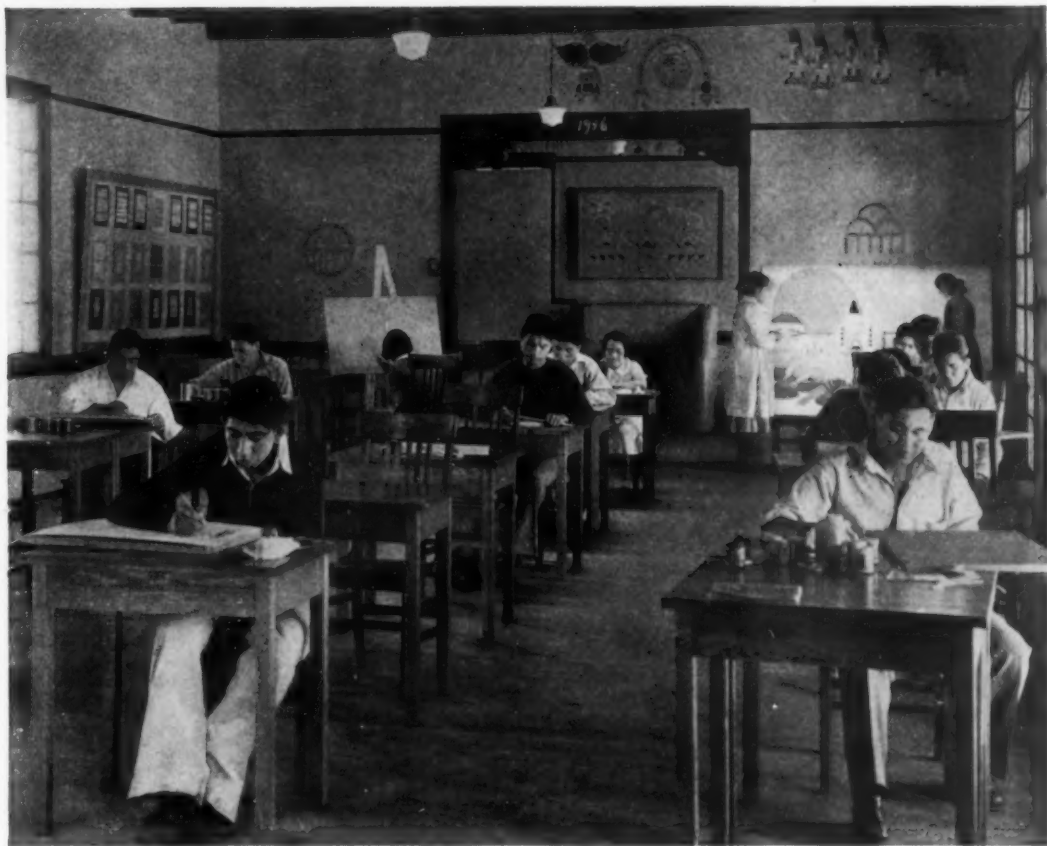
Mr. Chapman's work with students continues. The class in Indian art which he formerly conducted at the university is now being given at the laboratory each August under the auspices of the University of New Mexico. His lectures are filled with rich content and he illustrates them with fascinating quick sketches of design developments. Besides telling of the Southwest Indian arts from the time of the early basketmakers to the present day, he relates many delightful little anecdotes of the Indians themselves and everything he says is characterized by his own philosophy.

Although his duties as curator and his position as acting director since the recent resignation of former director J. L. Nusbbaum are quite sufficient to more than crowd every day, Mr. Chapman sees more time ahead than ever before for preparing the results of his years of study for the use of other students. Many schools and libraries are already familiar with his splendid portfolio "Pueblo Indian Pottery," published in 1933 by C. Szwedzicki of Nice, France. It contains fifty large plates of pottery types and design details from nine pueblos, in full color, amazingly accurate in hue and value, in addition to Mr. Chapman's excellent introductory text. Volume two, covering the remaining pueblos, is soon to be issued. His detailed study "The Pottery of Santo Domingo," is being published now as Volume 1, Number 1 of the *Memoirs of the Laboratory of Anthropology* through a grant from the Carnegie Corporation. It analyzes and illustrates all phases of Santo Domingo pottery design in the most minute detail and covers the technology as well. The laboratory is soon to have a permanent fund for future publications and, through a recent grant from the Rockefeller Foundation, equipment has been installed for making motion pictures and recording Mr. Chapman's lectures on Indian art for future use in schools.

Through these means, the Laboratory of Anthropology will soon widen its scope many fold for supplying information and Kenneth Chapman's work, which has been so quietly and thoroughly accomplished during these many full years, will be available for all who care to know about it and the contribution he has made to the foundation of the future culture of America will be realized more and more.







MISS DUNN'S CLASSROOM AT THE GOVERNMENT INDIAN SCHOOL, SANTA FE, NEW MEXICO

## YOUNG INDIANS REVIVE THEIR NATIVE ARTS

JANE REHNSTRAND, *Head of Art Department*  
*Wisconsin State Teachers College, Superior, Wisconsin*

**I**N THE fall of 1933 the position of art teacher for the United States Indian School of Santa Fe, New Mexico, was established and the big job of organizing the new department was given to Miss Dorothy Dunn. This position was created after five years of persistent work and Miss Dunn was largely responsible.

Miss Dunn has always been interested in  
*School Arts, November 1936*

creative work, painting, poetry, music, and the drama, and has spent much time at work in one or all of these phases, but could not decide upon which to concentrate until after she had started her work at the Art Institute of Chicago. Here she became intensely interested in Indian Art through research classes at Field's Museum, and lectures on anthropology. This interest increased by study at the public library and reading of books on Indian Art such as the works of Willa Cather. There was very little material obtainable except government reports. In the spring of 1928, Miss Dunn decided to go to New Mexico and apply for a teaching position, which she obtained, and taught for two years at Santo Domingo, and for one year in the Navajo country. And here in this fascinating country Miss Dunn "found more Art than I had ever dreamed

of in Chicago." About this time Miss Dunn met Mr. Kenneth Chapman, noted Indian Art authority of Santa Fe, who opened up many new vistas and showed her sketches of drawings of leaf forms from the pottery of a single pueblo and these seemed to symbolize to her the infinite variety and richness of Indian Art. During these days Miss Dunn worked incessantly in the basement of the Art Museum with The Indian Arts Fund Collection. Here she sketched books and books of design and so became acquainted with the designs of the different tribes. Attendance of all the ceremonials and acquaintance with all the important archeological sites were another part of her practical training. She says, "There was so much to learn that it was almost overwhelming, but I never had felt so completely at home in the world before this." With a mind stored with a knowledge of the life of these Indians and a heart full of interest and appreciation for the Indian and his Arts and Crafts, Miss Dunn was ready for her big work of starting one of the finest pieces of creative work in this country.

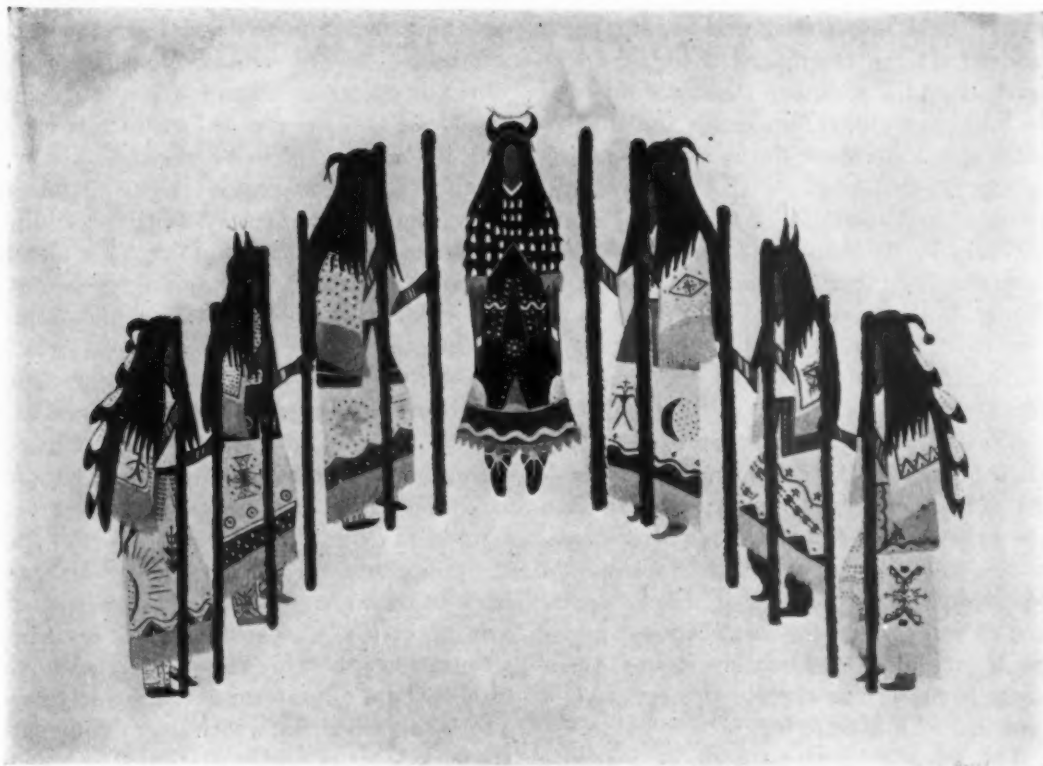
Miss Rose K. Brandt, Supervisor of Elementary Education of the Washington office, understood Miss Dunn's problems from the very first, and through her appreciation and understanding, helped to see that the work was continued after the one year's experi-



WOMAN DANCER OF THE ARAPAHO TRIBE  
SKETCHED BY MISS DUNN IN AN EASTERN  
MUSEUM. SUCH SKETCHES ARE SHOWN TO  
MISS DUNN'S INDIAN STUDENTS AS INSPIRATION



SKETCHED BY MISS DUNN  
FROM A SIOUX PAINTING  
ON BUFFALO HIDE



ARAPAHO DANCERS PAINTED BY ONE OF MISS DUNN'S STUDENTS  
AFTER SEEING THE SKETCH SHOWN ON THE OPPOSITE PAGE



PAINTING BY AN INDIAN BOY AFTER SEEING THE HORSES DRAWN ON BUFFALO HIDE BY ONE OF  
HIS ANCESTORS. DONE UNDER THE DIRECTION OF MISS DUNN AT THE SANTA FE INDIAN SCHOOL

ment. Both Miss Brandt and Mr. Chapman understood the beginnings that had to be made, that the work had to grow slowly and be built on a strong foundation and that results would not show to the average person during the first year. With these two loyal workers, and also Miss Olive Rush of Santa Fe, Mr. F. H. Douglas of the Denver Art Museum, and the Gustave Baumanns of Santa Fe, the work progressed. Miss Dunn said that the students were as hard to convince as the outsiders and the first year was terribly discouraging most of the time.

The Indians of this country have a truly great heritage of Arts and Crafts and it was one of Miss Dunn's biggest problems to open the eyes of her students to all this unsurpassed color, design, and craftsmanship and to discourage the painting of dainty meaningless sunsets and the usual American calendar picture. Gradually she has led them away from this to express the art that is identical with their living.

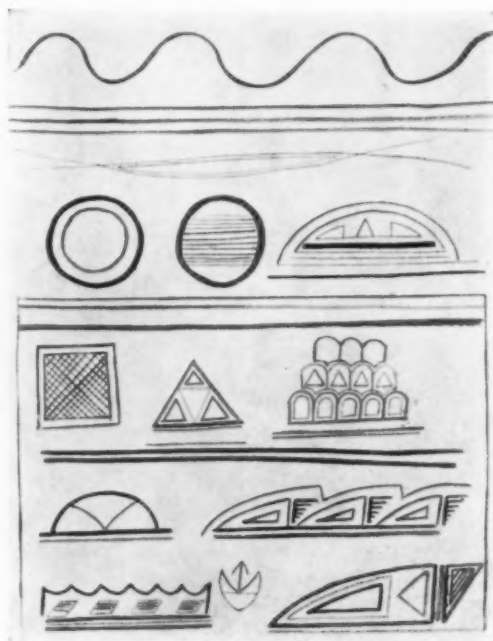
The most modern methods of teaching creative art are used in this studio. The boys and girls at work are radiantly happy, having been given a new vision and inspiration by a warm, generous out-going teacher with an adventurous spirit and a great willingness to work incessantly. Miss Dunn spends her vacations doing research drawing at museums to bring needed material to enrich the work of her students. This sincere and sympathetic personality inspires immediate confidence. It is a great inspiration to see Miss Dunn at her work.

There are about 130 art students who are studying composition, drawing, design, and painting under Miss Dunn's supervision. Miss Jeronima Cruze, a student teacher, assists Miss Dunn. There is need of two more teachers.

The 130 art students are divided into eight classes from fifteen to thirty-two in a class. The class begins its course by doing many exercises in experimenting with borders and units of designs, largely abstract, using large sheets of manila paper and large brushes. Next, large sheets of bogus paper, charcoal, and chalk are used to express fig-

ures and animals in action and also to create symbolic stories of ceremonials. The study of the figure, its action and proportion, using ovals, is another part of the course. Designing and cutting of wood blocks to use for textiles and book papers showed unusual power in design and color. With this equipment and a natural sense of design, students proceed to create compositions of rare beauty and great originality. These compositions are rendered in fine craftsmanship on white or colored papers with tempera colors and fine brushes. Beautifully keyed colors, exquisite meaningful designs, and unusual arrangements are the outgrowths of careful study and great patience, along with great interest in a line of their work.

Upon graduating, fine boys and girls go back to their communities and into fields of arts where it is almost needless to say that after such contacts for a few years, they have established a self-esteem and a security and a social approval, both with their family and the outside world, and have learned to understand and direct their own lives and so to realize more of the "whole of life." Most of

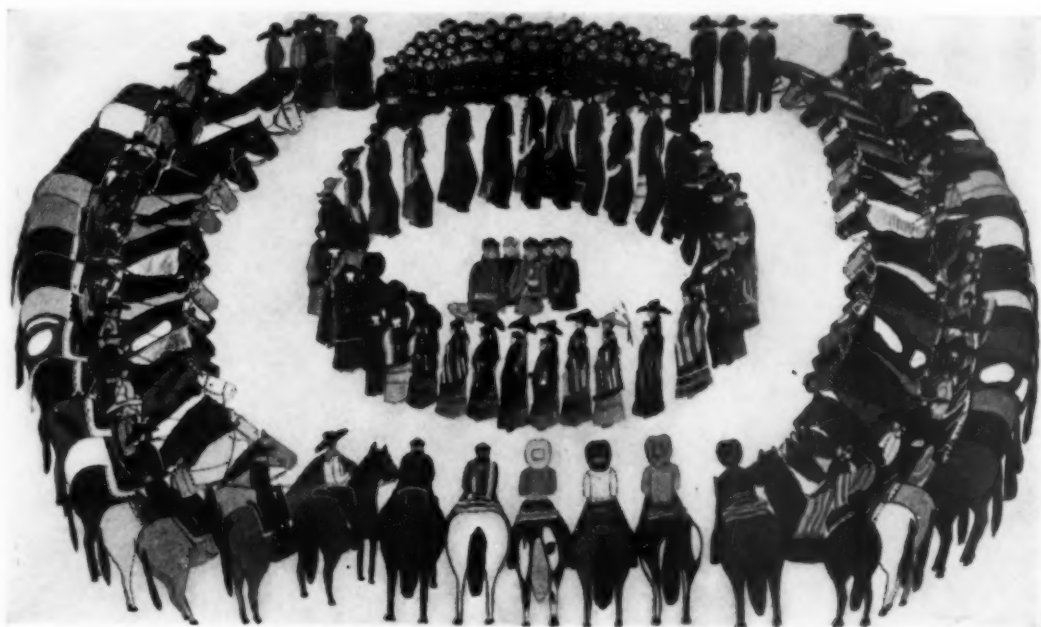


BEGINNING EXERCISES PRACTICED  
BY MISS DUNN'S INDIAN STUDENTS

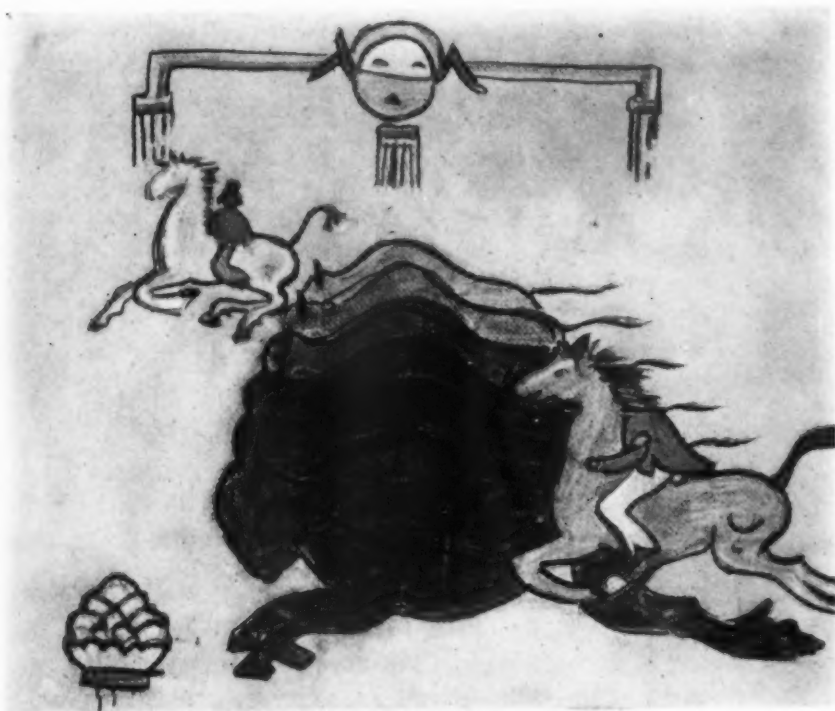




ZUNI WATER CARRIERS PAINTED BY ONE OF MISS  
DUNN'S STUDENTS AT THE SANTA FE INDIAN SCHOOL



PAINTING BY AN APACHE STUDENT AT THE SANTA FE INDIAN SCHOOL



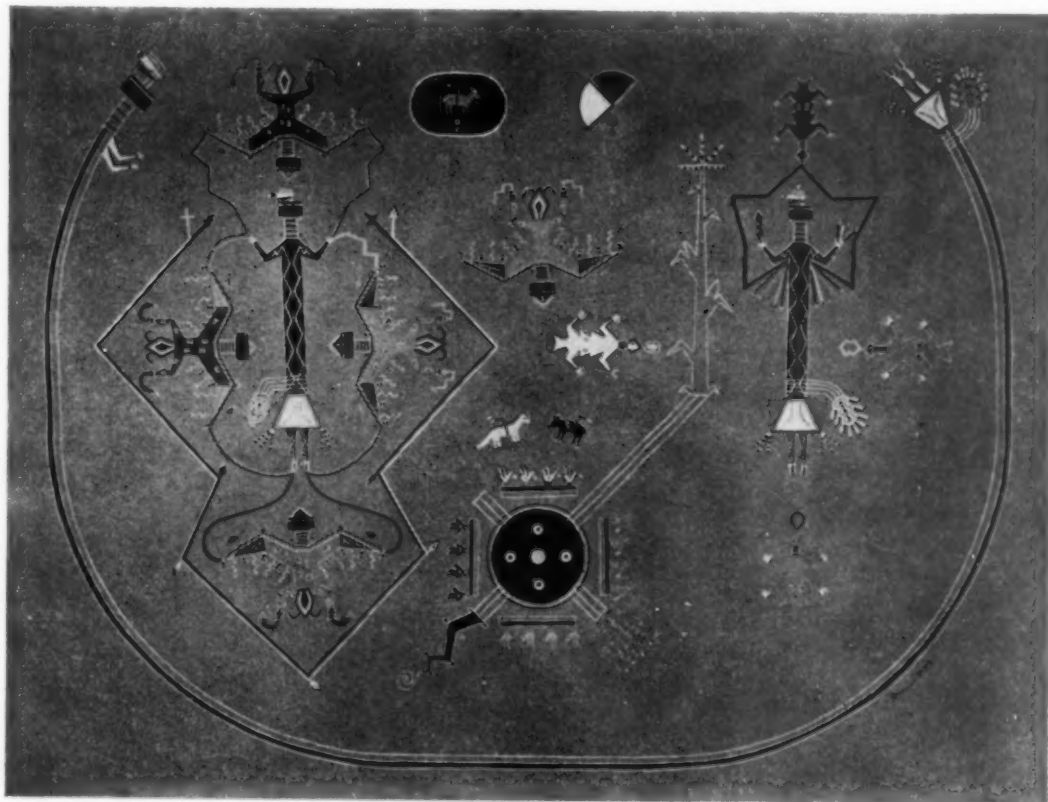
DRAWINGS IN COLORED CHALK BY STUDENTS  
OF DOROTHY DUNN, SANTA FE INDIAN SCHOOL

them write now and then about their activities which include art work. One boy, Steven Vicent, a Jicarilla Apache, has had a very successful one-man show at the San Francisco Museum and is writing legends of his people, as well as continuing his painting. A few outgoing students have become teachers of arts or crafts in various Indian schools. More art students are graduating this year than ever before and their records will be watched with much interest. Some already have offers of mural jobs and of book illustration. Some plan one-man shows in museums where they have exhibited as students.

The work of this school is fast becoming known through the government bulletin, "Indians at Work," interested people visiting the school, and the traveling exhibitions. Practically all exhibits are sent upon request. There was one the first year, outside of

Santa Fe; three the second year; twenty-one outside of Santa Fe this year. The work has advertised itself. The outside interest has now gone far beyond the capacity of the studio, and can no longer meet the requests for exhibitions or give out the information that is sought. It seems that the work of the studio is being made known from person to person, museum to museum, college to college, as apart from the work of the adult artists who have been advertised by various patrons.

Santa Fe, being the home of many workers in the various fields of art, has, without doubt, the highest percentage of people who are appreciative of creative work of any place in the country. This has helped the studio greatly. Most of the paintings of the studio are sold in Santa Fe and we find a more highly critical appreciation of the work here at home than in any other place. This



DESIGNS BY A NAVAJO BOY AT THE SANTA FE INDIAN SCHOOL, UNDER THE DIRECTION OF DOROTHY DUNN

is to be expected, of course, because Santa Feans know the Indians' background first hand. The studio holds its "classic" exhibition of the year the first two weeks in May at the town museum; all the best paintings of the year are kept on reserve, even though many are sold, for this exhibition. It is well attended by the townspeople. Other smaller exhibitions are often held at clubs, art study groups, Indian Arts Fund meetings, etc. Townspeople feel free at all times to bring their friends to the studio or to visit, themselves, whenever they wish. The studio sponsors bring exhibits of art from other places to which the public is invited. During the past year, several Santa Feans attended a series of lectures of art appreciation, illustrated by slides from the Chicago Art Institute, which are given at the studio for the students. Santa Fe is invited to open

house at the school near the end of each school year.

One must see this school in order to really appreciate its great scope of influence. We go to far countries to see and learn of master teachers and of the creative art they are doing with children, and here at our very doorstep we have just such a school.

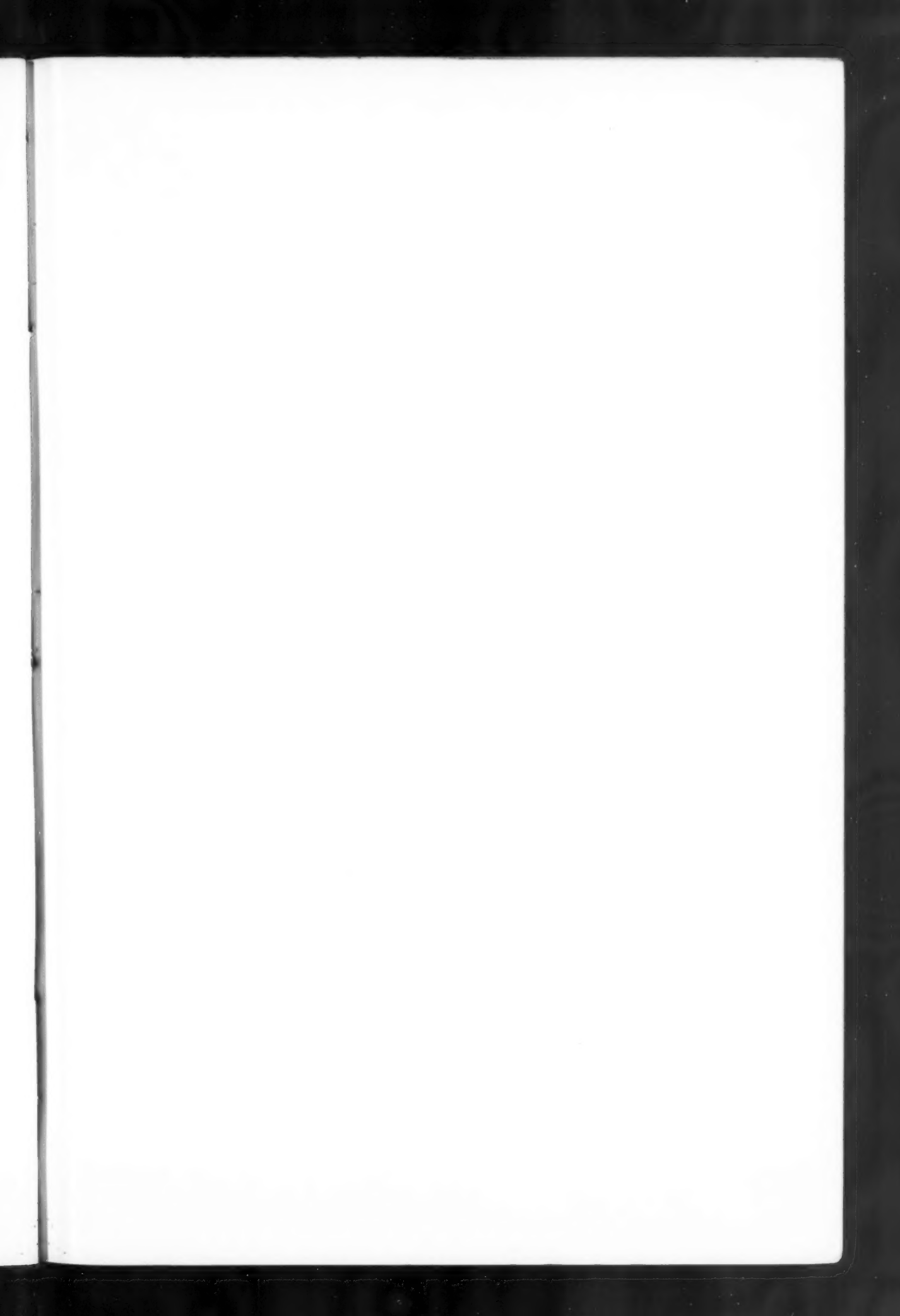
Art teachers: Let your next recreation and study trip be to this country to see a truly great art teacher at work, with her eager enthusiastic pupils, whose faces are animated by their achievements and power. I have yet to see any more animation and joy in an art class or studio.

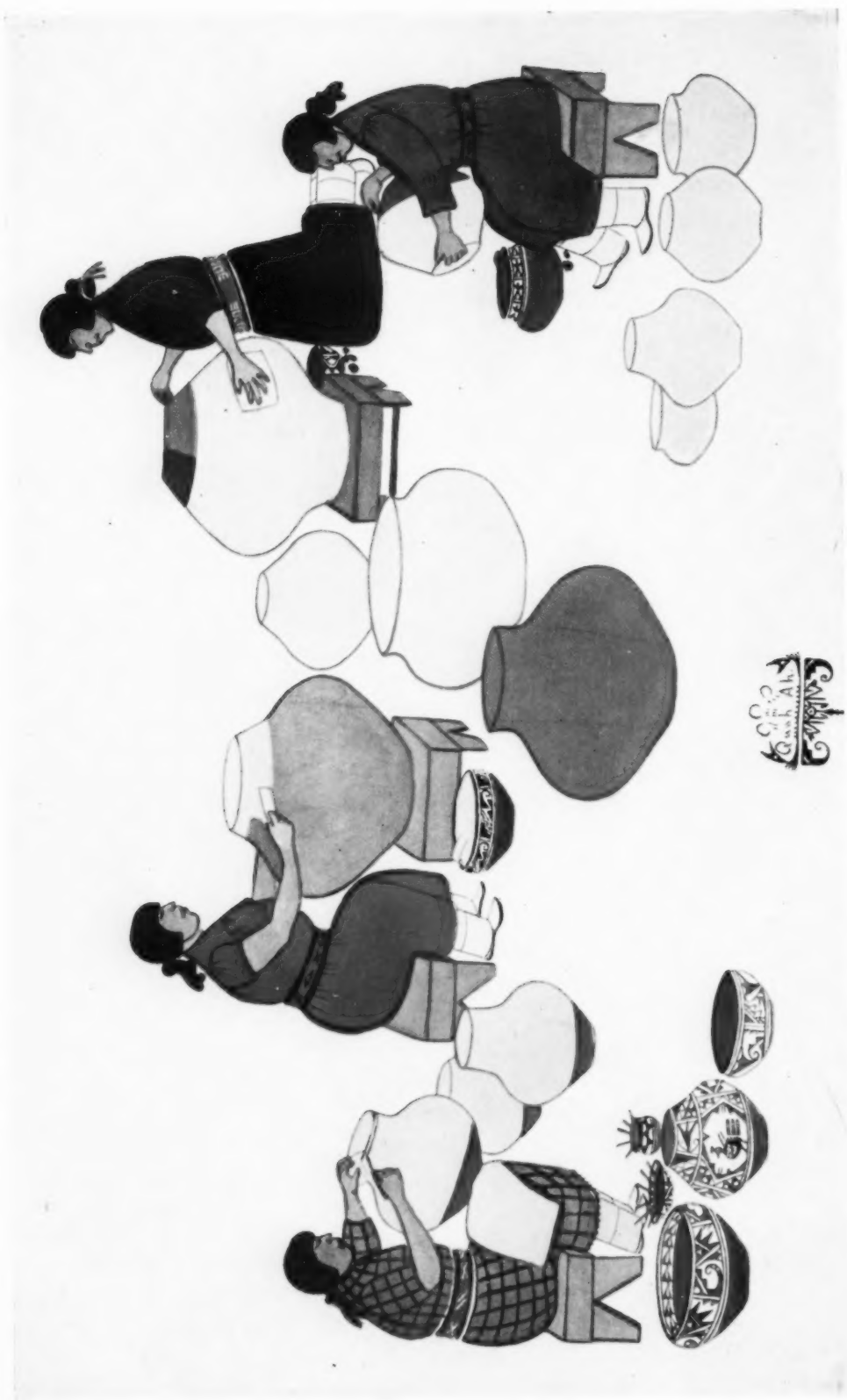
In our own villages and cities there is need for just this kind of pioneering in creative art. Let's open our eyes to this need and blessed will be the art teacher that can find and accomplish such a feat.



ABSTRACT INDIAN BIRD DESIGN

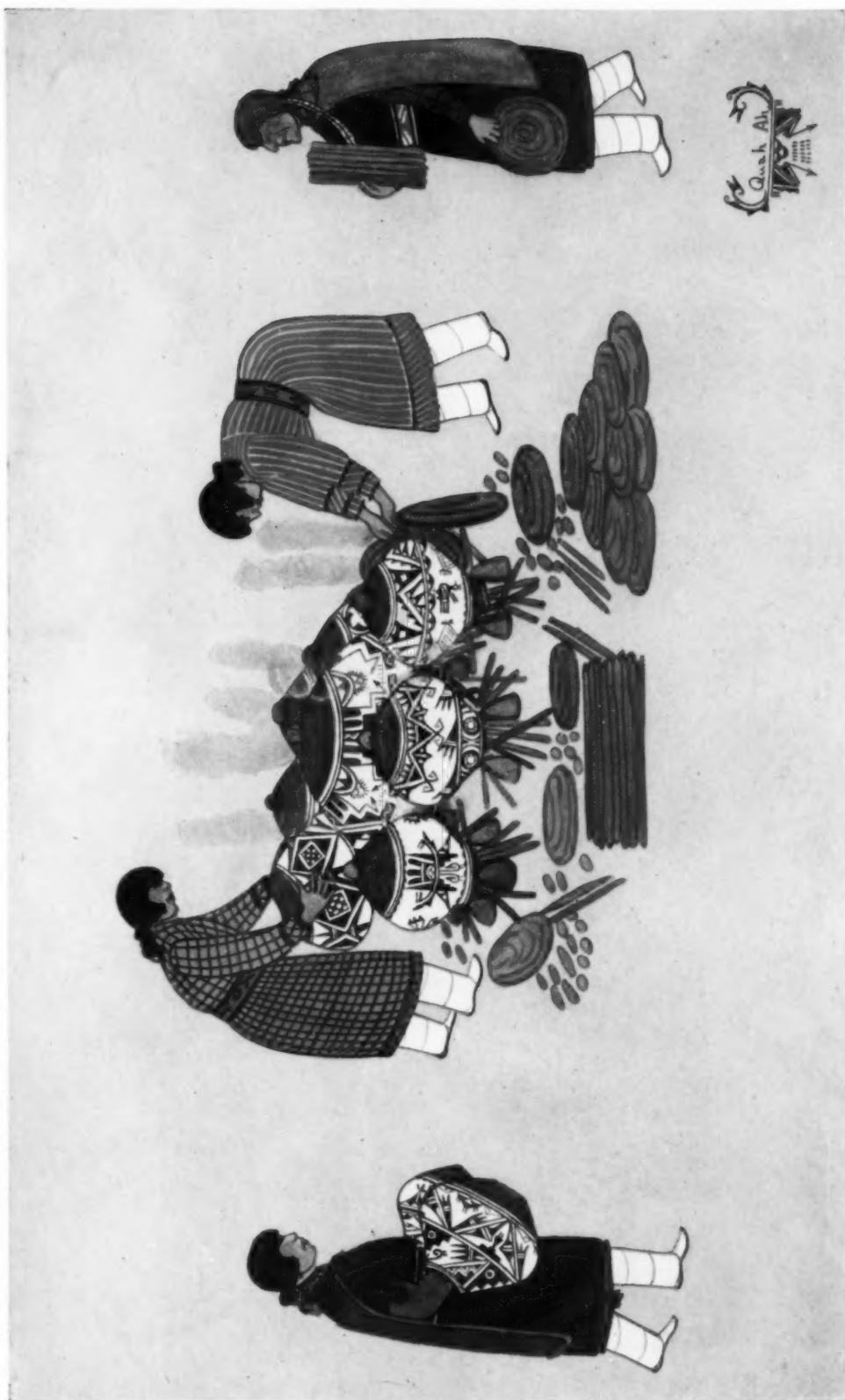






WOMEN OF SAN ILDEFONSO INDIAN PUEBLO, NEW MEXICO, DECORATING THEIR HAND-MADE POTTERY. A COATING OF WHITE AND EARTH RED COLOR PRECEDES THE PATTERN COLOR

*School Arts, November 1936*

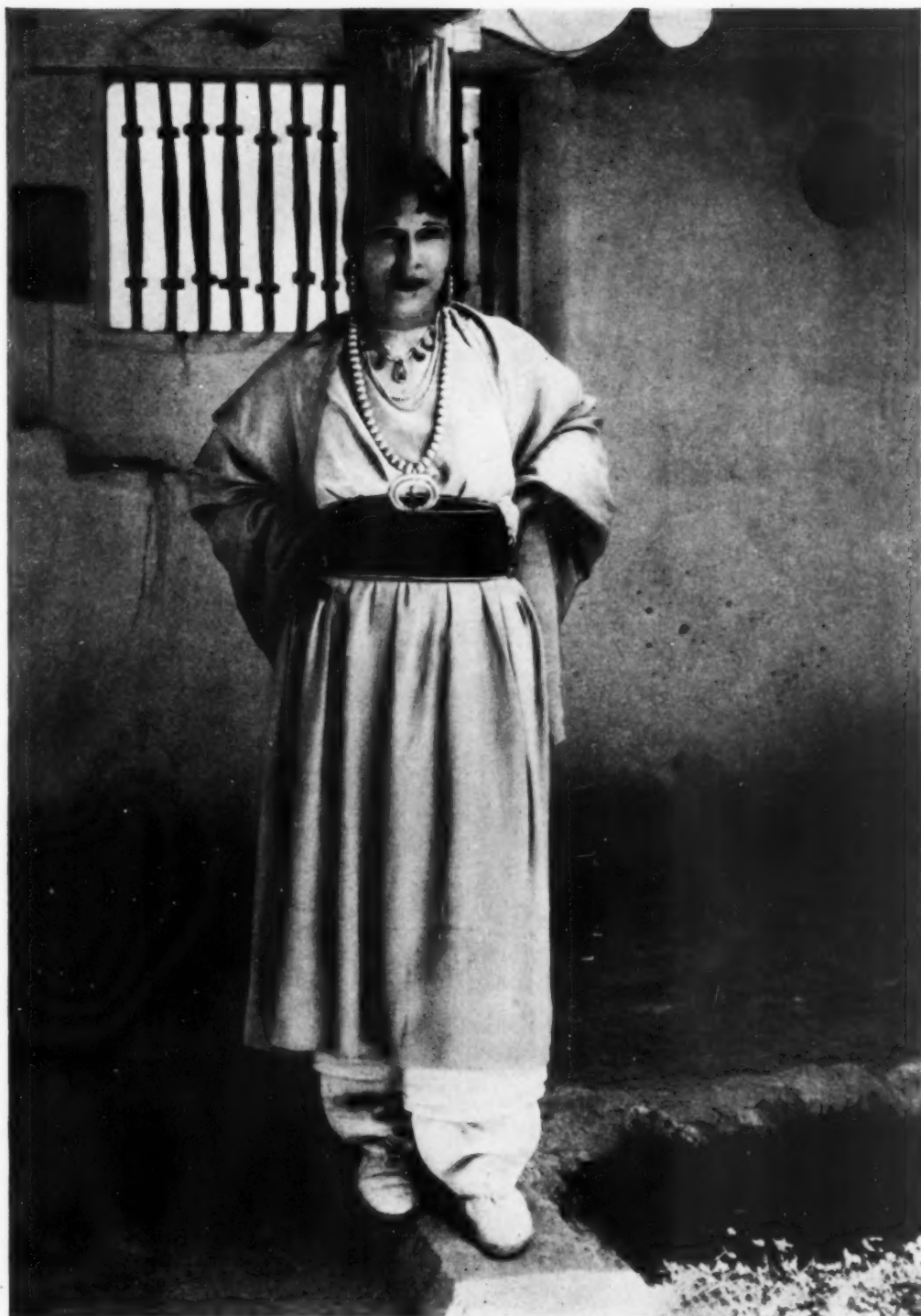


THE WOMEN OF SAN ILDEFONSO INDIAN PUEBLO FIRE THEIR POTTERY IN THE OPEN USING  
STONES AS STILTS AND DUNG AND WOOD IS PLACED AROUND AND OVER THE POTTERY AND  
THEN FIRED

*School Arts, November 1936*







MERINA LUJAN HOPKINS OF TAOS PUEBLO, WHOSE INDIAN NAME IS POP CHALEE, MEANING BLUE FLOWER, HAS WRITTEN THE FOLLOWING ARTICLE FOR SCHOOL ARTS READERS



PAINTING BY POP CHALEE OF TAOS PUEBLO

## MY PEOPLE'S ART

POP CHALEE (Blue Flower), *Taos Pueblo*  
*Taos, New Mexico*

AMERICAN Indian flat art is an old art, but is new to the majority of people. Many people expect Indian art to be primitive and crude and are very surprised at the sophistication of our work. Our work is flat and simple, leaving things out that are not important, but making a beautiful picture. We do all our paintings by memory, using simple things that happen in our lives. By painting our ceremonial dances, hunts, and home life, and making designs of them, we preserve our tribal culture, recording it in pictures filled with beauty and imagination.

Students from different tribes paint what is characteristic of their people. For instance, the Hopis and Zunis paint many beautiful designs like they have used on

pottery and baskets for many years. The Navajos have much to choose from as they live in a desert country and there is a great variety of plant life. They also make beautiful pictures of their sand paintings. Navajos are great horsemen. They paint many pictures of horses and wild animals.

The Plains Indians were great hunters and fighters and did a lot of dancing. Many of their paintings are of their dances and hunting scenes. Their beautiful costumes are of buckskin and beadwork.

My people of Taos pueblo have wonderful things to choose from. We have many pueblo scenes to paint. The Taos people were great hunters and have many different dances. There is a good variety of plant and wild animal life there. The Taos Indians can also paint much like the Plains Indians, as we are closely related to them and a good many of our costumes and culture are similar.

All Indians are great lovers of nature and you will find that a great many Indian paintings deal with nature, even many of the



beautiful designs are taken from animal and plant life. The Indians are great people to express their thoughts by dancing, so many pictures are of the rhythm of the dances.

Painting is symbolic, sacred, and the natural outlet of the people. We eat from painted pots, we dance with sacred colors painted on our bodies. I think my people's art has an equal place to that of Oriental art, which in many respects is similar to ours as it is flat, of decorative character, and there is an absence of background and foreground.

The Santa Fe Indian School art class has an exhibit of paintings at the Santa Fe Art Museum, which fills the entire lower gallery. This is the twenty-first exhibit of our school this year, and most of our paintings have been sold. Some of our exhibits have been at such places as the Chicago Art Institute, the Gallery for Living Artists in the Brooklyn Museum, and in many colleges throughout the country. The exhibit was so well received in the Gallery for Living Artists that it was held over for an extra week. The Brooklyn Museum has arranged to send exhibits of Indian art to Prague, Vienna, Budapest, and Warsaw, this coming year. Many

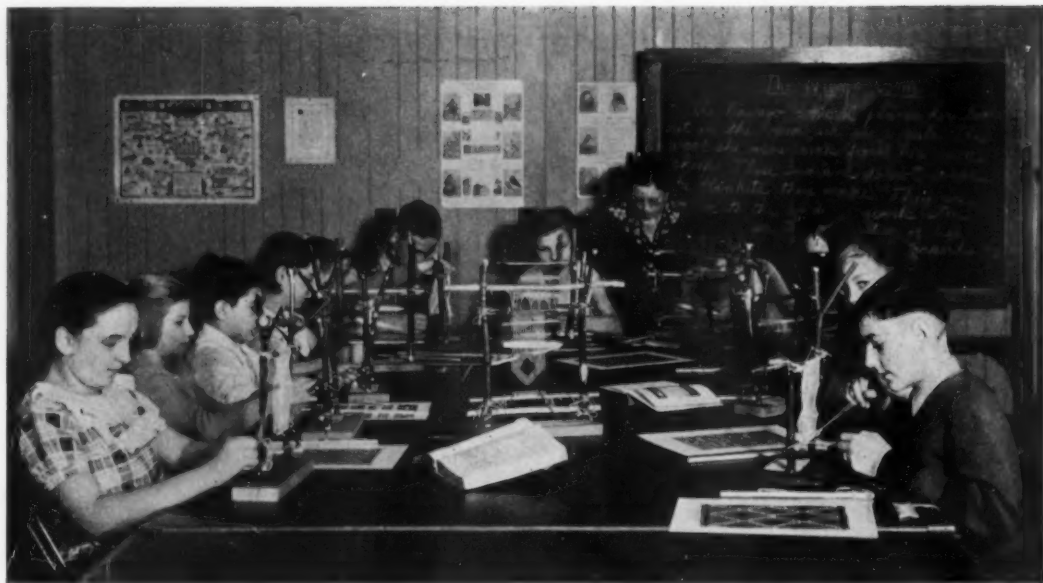
people when they see Indian art believe that the Indian is influenced by Oriental art. But this is not true as very few of the Indian art students have seen any Oriental art until a short time ago, when we were shown some pictures of Oriental art, and it was a great surprise to most of the students to see the likeness between the two.

I hope through our painting that the Anglo will understand my people. Art has been a wonderful thing. It makes a better understanding of different races and brings out the thoughts and feelings of people. So many people have wondered about the Indian, so I hope that through our paintings it will bring to the Anglo the wonderful thoughts and feelings of my people. It is customary to believe that the Indian as a race is doomed, but no race is doomed so long as its culture lives. When it is destroyed the soul of the people is dead. The spirit of the Indian is still alive, because its culture lives, and is being developed more and more all the time.

Many of the students will go home and give up their art, because they have their homes and farms to work on; so it will be hard for some to paint. But I hope that everyone will encourage them so that they will carry on this art after they leave school. I know some of our students will go on painting when they leave school because they really love their work.

Miss Dunn, our art teacher, encourages the student in every way to keep painting when he leaves school, and helps him to dispose of his pictures, as many of the students live where it is impossible for them to show their paintings. Our art studio is self-supporting, as half the money for a painting goes to the student and the other half to the studio. Miss Dunn deserves much credit for her tireless effort in bringing out this art in the student and showing it to the world.





CHILDREN IN THE AMERICAN INDIAN CLASS AT THE BUFFALO MUSEUM OF SCIENCE LEARNING HOW THE NAVAJO LOOM IS SET UP

## NAVAJO WEAVING FOR SCHOOL CHILDREN

HEATHER G. THORPE, *Science Guide*  
*Buffalo Museum of Science*

*Photographs Courtesy Buffalo Museum of Science*

THE course in American Indians, which includes the making of Indian crafts, is one of the most popular of all the classes given for children at the Buffalo Museum of Science.

The members of this year's class liked our project of Navajo weaving best of all. Previously in class they had learned about the Navajo Indians, their flocks of sheep and how the women shear them, card and spin the wool, finally weaving it into a blanket. So they decided to try it, too. We learned from photographs what the looms looked like and read accounts describing the setting

up of the loom and made some miniature ones fifteen inches high. Sticks crotched at one end and about three-quarters of an inch in diameter formed the two uprights and these were firmly fastened about ten inches apart into wooden bases measuring 1 x 4 x 12 inches.

The requirements for a single loom are simple to obtain. Six smooth rods about twelve inches long are needed (three-quarter-inch doweling is excellent), one needle five inches long made of wood sandpapered smooth with a slit in one end for the eye, two tongue depressers such as doctors use are needed for battens, two heddle rods (smooth round sticks five inches long and pointed at one end), one darning needle and one dinner fork. We used one loom for two children. Twine and white string waxed with paraffin for strength, and a screw clamp to hold the loom on to the edge of the table completed the outfit. (Raffia may be used instead of the twine for this ties more easily.)

### STRINGING UP THE LOOM

Diagram 1 (page 152) shows the two yarn beams tied to the uprights about eight inches



apart and the first step of stringing up the warp of the loom over the yarn beams is begun. The waxed thread is tied to the lower yarn beam and wound over the upper one from the back and then around behind the lower beam in a figure eight. This forms an upper and a lower space when seen from the side. See diagram 2. These spaces are called "sheds" and care must be taken that this part of the work is done carefully and correctly. Now place one of the round heddle rods in the upper shed and a flat tongue depresser in the lower one. We used about fourteen turns over the yarn beams for our blankets, each turn spaced about one-quarter-inch apart. Tie the last warp around the lower beam.

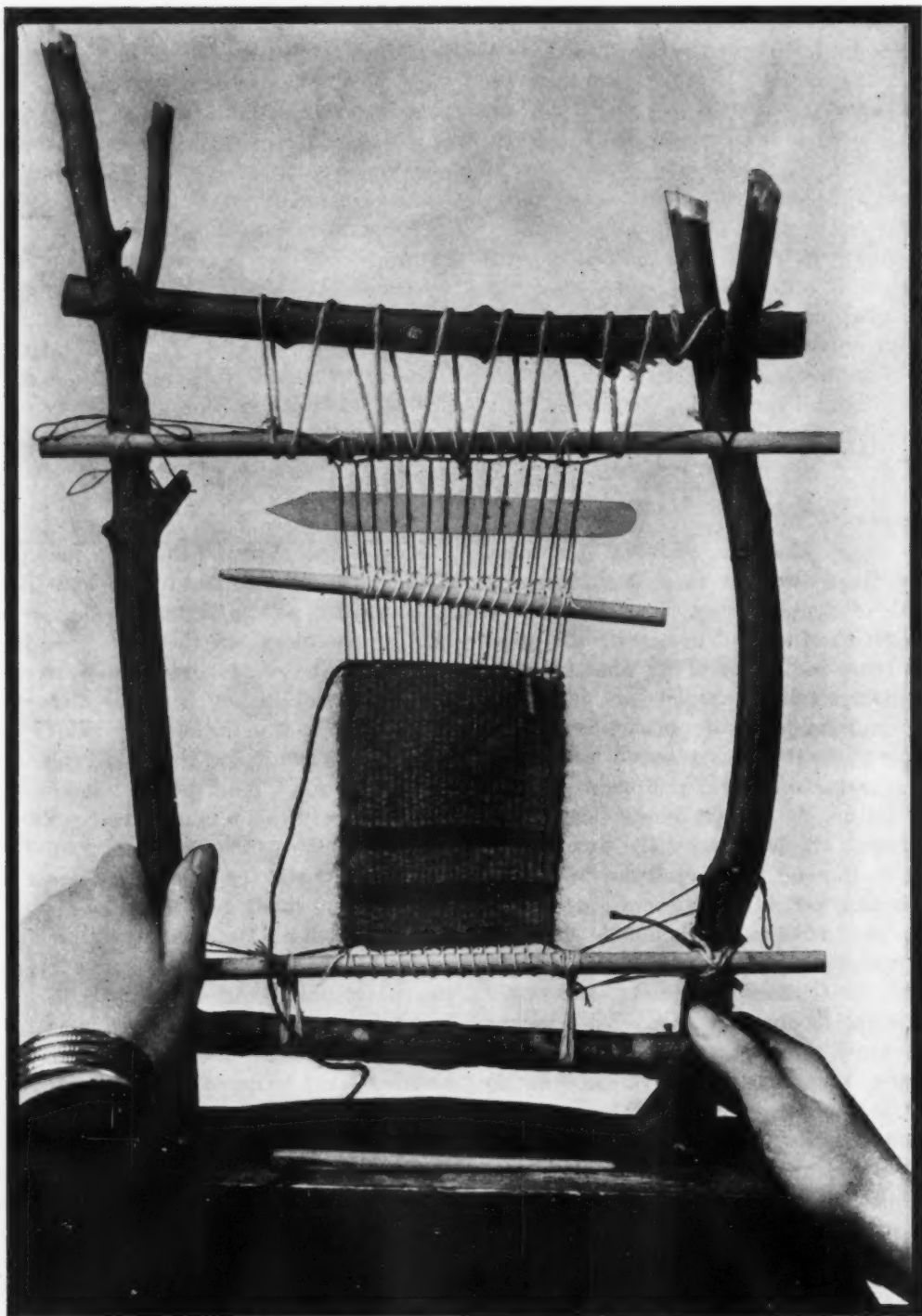
Now take two pieces of waxed string a little longer than the width of the loom. Place them together so that you have a length of double string. Tie these to the first left-hand loop of warp over the upper yarn beam and on top of it. Then twist the two strings tightly around each other five times and slip one of the ends under the next loop. Twist the two strands together five times again, and again pull tight and slip one end under the next loop. Continue to do this all the way across the top, tying a knot at the end to prevent the twist from unwinding. Pull tightly and fasten the right and left ends of this double strand to the upright poles by tying them around them. Do the same to the bottom loops of the warp, having the twist come directly underneath the loom. See diagram 3. This twining keeps the warp threads evenly spaced about one-quarter-inch apart.

You are now ready to take steps to remove the temporary cross beams. Tie, about one-half inch above the upper cross beam, another rod just like it. The warp threads are now going to be sewed tightly to these new rods. A piece of waxed thread threaded into a darning needle is tied to the new rod a little to the left of the first warp loop on the yarn beam below. This thread is then wound under each space made by the twining of the two strands in the above paragraph, and then brought back over the new

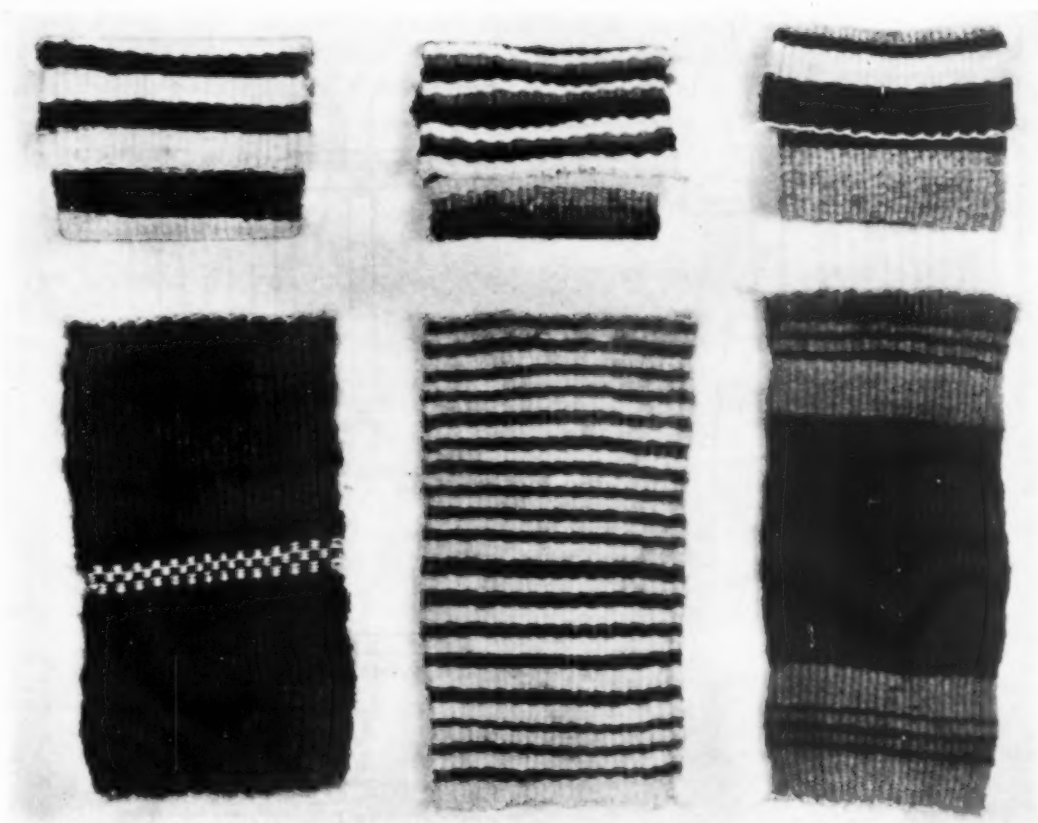
rod again. When tightly sewn all the way across, tie your thread to the end of the new yarn beam. Do the same thing to the bottom of the warp. The two new yarn beams now become the permanent ones and the old ones underneath over which the warp was originally wound are untied from the uprights and slipped out. They are no longer needed. Now you have a nice twined finish for the ends of the blanket. Note that the two shed rods are still kept in place and are not removed.

It is now necessary to tie the upper warp strings, forming the front of the upper shed, to the heddle rod which is at present keeping the upper shed open. These warps are from now on spoken of as the back strings because they cross to the back of the lower shed. Place a length of waxed thread in the upper shed. This thread should be at least three times as long as your loom is wide. When this is done, draw out the heddle rod from the upper shed and hold it in your right hand horizontally in front of the warp threads, its point to the left-hand side of you, and tie the right end of the waxed thread to this heddle rod. With the left hand make a simple loop in this waxed thread pulling it out from between the first pair of the back strings and twist the loop once. Then slip the loop thus made over the pointed end of the heddle rod. Do this loosely all along the width of the warp from right to left and tie the waxed thread onto the heddle rod when done. These loops on the heddle rod should be one-half inch long so that the heddle rod can be moved up and down easily with the back strings tied to it. Diagram 4 shows this step. Pulling the heddle rod toward the weaver draws all the back strings forward at one time. The flat tongue depresser is not removed. Its purpose is to push out the front warp strings.

As a final step, tighten the warp by tying a supplementary yarn beam above and below the blanket frame. The upper one is placed in the crotch. A heavy twine or raffia is wound from the upper and lower yarn beams to these supplementary beams all across the width of it as seen in the



CLOSE-UP OF A MINIATURE NAVAJO LOOM SHOWING THE WAY IT IS SET UP AND THE WEAVING IN PROGRESS. A NEW COLOR IS BEING ADDED. HEATHER G. THORPE, SCIENCE GUIDE, BUFFALO MUSEUM OF SCIENCE



FINISHED RUGS MAY BE MADE INTO COIN PURSES OR  
LEFT FLAT FOR DOLL HOUSES AND PROTECTIVE MATS

photograph of the loom. By tightening these strings the warp is made taut.

#### THE WEAVING

We used yarn which we bought by the hank in gray, red, dark blue, black and white for these are the usual Navajo colors. By alternately pulling the front and back warp strings forward the weaving progresses from right to left and back again. This is the process: Clamp the loom to the table and:

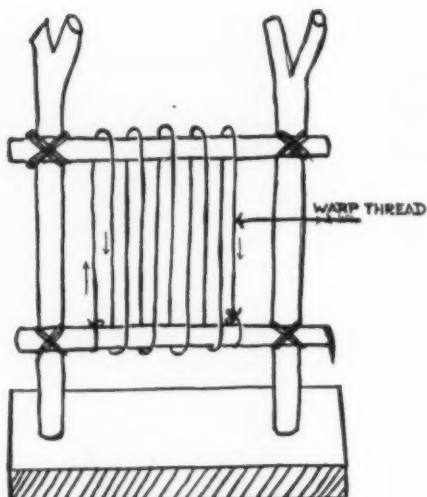
1. Open the lower shed by turning the tongue depressor sideways and, having threaded the wooden needle, pass it through the shed from the right to the left.

2. Keep the shed open and just above the heddle rod to which the back threads are tied, insert the outer tongue depressor in the same position as the lower one and with all the front strings in front of it.

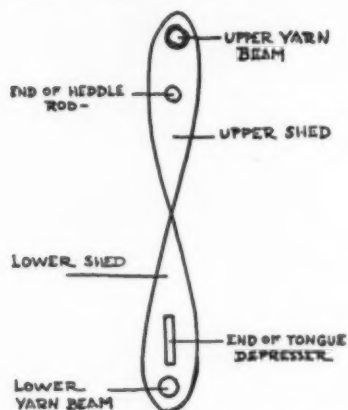
3. Then close the lower shed and remove the lower tongue depressor. Push the yarn down towards the twined edge by the vigorous use of the tines of a dinner fork. (The children love this.)

4. Now pull all the back strings forward by pulling the heddle rod towards you and insert a rod to hold the upper shed open. Pass the needle and yarn back to the right-hand side again to complete the second row.

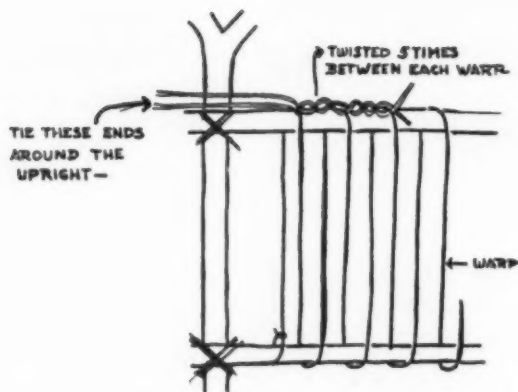
5. Open the lower shed, this time by turning sideways the only tongue depressor in the warp which is now above the place where the back strings are tied to the heddle rod. To hold the lower shed open, insert the other tongue depressor sideways again and below the heddle rod, but do not remove the upper one. Thread in the yarn from right to left and remove the lower tongue depressor again, which closes the



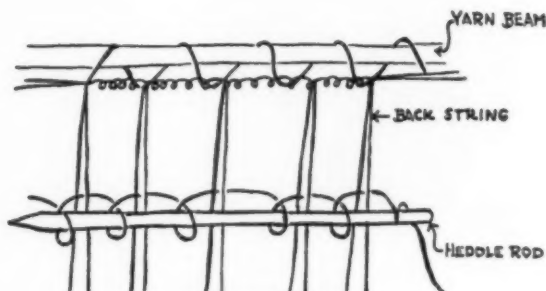
I. The warp is strung over the yarn beams in a figure eight.



II. Showing the sheds from the side



III. A double strand of waxed thread is twisted between each warp.



ALL SPACES MUCH EXAGGERATED  
IV. Attaching the back threads to the heddle rod.

HEATHER G. THORPE, SCIENCE GUIDE AT THE BUFFALO MUSEUM OF SCIENCE, GIVES THESE DIRECTIONS OF MAKING A MINIATURE NAVAJO LOOM

lower shed. Bang the wool down vigorously with the fork.

6. You are now ready to repeat step number four.

Continue weaving back and forth. When changing colors have the end of the yarn come somewhere inside the edge of the blanket and not on the very edge. As the work progresses beyond the middle of the blanket, it becomes harder and harder to open the sheds until at the very end it will become necessary to darn it in with a darning needle. Real Navajo blankets are also finished in this way. Sometimes the last

two inches of a Navajo blanket takes longer to finish than all the rest of it.

The wool must be banged down vigorously each time so that the finished product has a solid feeling. The children must be warned continually against pulling the yarn when weaving. It should lay between the warps loosely and never be pulled around the end one. Careful manipulation will avoid the tendency to produce a rug with an hour-glass shape.

We did not make any rugs with very complicated designs in our class, but confined ourselves to making stripes of different colors



as the Navajo children do when learning. It is possible, however, to make very pretty designs even on such a small loom. Notice the one in the center of the table in the photograph.

This may all sound very complicated but the children in our class at the Buffalo Museum of Science were sixth, seventh and eighth graders and we set up the loom step by step in two mornings and completed our weaving in about three class periods of an hour each. They enjoyed the work so much that many came in at extra times to complete their weaving.

There are, of course, many features about these looms and the methods of weaving which are not perhaps strictly Navajo, al-

though we followed their procedure as closely as possible with out materials and considering the size of our looms. But the children certainly appreciated the work and realized the effort which contributes toward making a real Navajo rug so valuable and expensive.

#### REFERENCES:

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"Navajo Weavers," by Dr. Washington Mathews. U. S. A., Bureau of Ethnology Annual Report, 1881-82.

"Spider Woman," by Gladys A. Reichard. The Macmillan Co., New York.

## NAVAJO SAND PAINTINGS

DOROTHY REYNOLDS

*San Francisco, California*

*Photographs Courtesy of Atchison, Topeka and  
Santa Fe Railroad*

THE lobby of El Navajo Hotel, at Gallup, New Mexico, has the distinction of possessing a set of murals like no others in the world, a group of paintings designed by Navajo artists, and representing in the traditional manner the subjects used in the curious sand paintings peculiar to that tribe.

No more than a few decades ago, students of Indian customs were risking their lives to obtain sketches or photographic copies of such paintings. Even today, it is by no means easy to gain access to a Navajo hogan when one is in the process of construction, and only persons who have thoroughly won the confidence of the tribe can possibly hope to be admitted. Even they are rarely per-

mitted to photograph the paintings, or to make drawings of them, for the Indians consider them so important a part of their religious ceremonial that they never willingly expose them to what they consider desecration.

Until very recently, the Navajos had no paper or other material suitable for keeping written records, so the sand paintings were evolved as a substitute. They were done regularly at certain seasons, thus helping to keep in the mind of every member of the tribe the ideas which they symbolized. They were also used to instruct the young men upon their initiation into tribal life, and played an important part in the various healing ceremonies.

Legend states that it was the gods who first showed the people the patterns, drawing them upon the sky with brushes of light, then explaining their meaning and enjoining them to remember them, and to copy them in colored sand.

The sand paintings have designs of amazing beauty and richness, and create an effect of barbaric splendor. They are entirely symbolic, every figure, and indeed almost every line, having its hidden meaning,



though some of the patterns are so ancient that even the makers admit that they have forgotten exactly what they are supposed to stand for.

When one of them is to be made, a space of the proper size is first cleared on the floor of the hogan—that queer, igloo-like dwelling of the Navajo—and this area is then covered over with a layer of light-colored yellowish sand, to a depth of about three inches. This sand is leveled off and pressed down with battens, such as the women use in their weaving, until a smooth, firm background is formed.

The making of the picture is usually done by the young men of the tribe, working under the watchful eye of the shaman, or medicine man, who is supposed to carry in his mind the exact form of all the different designs, and to act as arbiter in case of any disagreement. Naturally, slight variations

cannot help but occur, yet, considering that they have only mental patterns to work by, it is remarkable to see how exactly the designs are reproduced, and how little they vary from maker to maker and from year to year.

Seated on the ground, his blanket pulled tightly around him, the old man watches steadily, ready to instantly detect the slightest error, and to supervise its correction. It is only after a man has been doing sand paintings for from ten to twenty-five years that he is considered to know the patterns sufficiently well to be allowed to work without direction.

The designs are formed by sprinkling bright-colored pigments over the natural background. The most important tints used are white, red, and yellow, each made by grinding sandstone of the appropriate shade into a fine powder by means of a tiny mortar



NAVAJO INDIANS DOING A SAND PAINTING ON WHITE BUCKSKIN



PICTURE IN THE HOTEL AT GALLUP, NEW MEXICO, REPRESENTING A SOUL BEING TAKEN UP TO HEAVEN BY THE BIRDS

and pestle. The best black is powdered charcoal, made from the wood of the piñon tree, and mixed with a little red sandstone to give it weight and prevent its blowing away too easily. Brown is obtained by mixing black, red, and yellow. The most difficult pigment to procure is blue, for there is no rock of that color in all the Navajo region. For very small areas, powdered turquoise is sometimes used, but generally the "blue" of the designs is represented by a mixture of black and white. This is, of course, really grey, but in contrast with the brighter colors, and the background of yellow sand, it really does seem to take on a sort of bluish tint. These powders are all prepared beforehand, and placed on little trays of pine bark, so as to be convenient for use.

Even the colors of the sand paintings have a meaning—indeed, color symbolism is of great importance to the Navajo in whatever

he may do. Red is the most valued hue of all, for it stands for the life-giving sunshine, without which there could be no crops—no corn and beans for the people, and no grass for the flocks of sheep which constitute the chief wealth of the tribe.

The other colors represent the four points of the compass. White stands for the east, because it is there that the pale light of dawn first appears; while blue is for the south, because the sky in that direction is most often fair and cloudless. Similarly, the west is characterized by yellow, for the desert sunset is frequently of an almost saffron hue, and black represents the north, because it is from there that storms and dark clouds most often come.

The paintings are done with mathematical exactitude, the longer straight lines being measured off with a taut string, so that they will not bend nor waver, while the size of

the main figures is fixed as so many hand-breadths each. The various elements of the design must be done in a certain order. Naturally, the painters begin in the center, and gradually work outward, but it is also considered important that the part of the painting which faces directly east must be begun first, next that extending toward the south, then the one toward the west, and finally the one toward the north. Afterward, the oblique lines are filled in, and then those parts of the design which face in no particular direction. Last of all comes the conventionalized rainbow, with a head at one end and feet at the other, which nearly always serves as a frame for the whole.

The pigments are used dry. For the broader lines, and larger colored areas, a fistful of the desired color is taken up by the painter, and dribbled onto the design by being allowed to filter slowly and steadily through a small opening made by the curled-up little finger. For thin lines, and the more detailed parts, the artist takes a pinch of the color between his thumb and forefinger, blows away any loose particles which may adhere to his fingers, then skillfully dribbles it over the area where he wishes that particular part of the design to appear.

So steady are the hands of the sand painters, and so accurate their eyes, that seldom does a mistake occur. If one is made, however, no attempt is made to remove the pigment, but enough of the neutral colored sand used for the background is dribbled over it to hide the imperfection, and the corrected part is then placed on top.

Most of the figures used represent the gods of the old Navajo mythology. These are done with especial care, and are first drawn naked, then the clothes put on them. If the figure is supposed to be sitting down, only the feet appear below the robes, but if it is standing this is indicated by showing the legs, invariably ornamented with rainbow garters! The heads of the female goddesses are always made square, while those of the male gods are invariably round. Every detail of the figures is prescribed with mathematical exactitude. In only one thing is the

artist allowed to express his own individuality; if the character carries a pouch, as the majority of them do, he may decorate this pouch in any way he sees fit.

All the rainbows used in the paintings are theoretically of five colors, but actually only red and blue are used, with a band of white running down the middle and along each outer edge, thus making five bands, but not five different hues. The Indians believe that the real rainbow is covered with feathers of different tints, and that it is from these that it derives its brilliance.

Sand paintings are rarely done except in winter. They vary in size, the largest being about twelve feet in diameter, and they are always placed as near the western wall of the hogan as is practicable. But the most important rule of all is that, once begun, a painting must be finished by sunset. Should this not be accomplished, it would undo all the good effects of the ceremonial, and perhaps even bring down the wrath of the gods, as well.

So, if the picture is a large and complicated one, it is begun before daybreak, and the painters work steadily, only stopping for a few minutes at noon, to eat the lunch prepared for them by the women of the tribe. Then they set to work faster than ever, anxious to finish before the required time. Generally several men work on the painting at once, so as to ensure its speedy completion though a very small one may be executed by but one or two painters.

After everything else has been done, the picture is consecrated by having sprinkled over it sacred pollen, made by gathering and mixing together that from many different plants. When, as occasionally happens, sand paintings are made for display, rather than ceremonially, this pollen sprinkling is omitted.

If it has been made for healing purposes, when it is completed the sick person is carried in and laid down upon it, and the sand then sprinkled over his body. The painting is generally not allowed to remain for more than a day, and in no case more than a few days, after being completed.

Then the sand is gathered up, placed in a blanket, and deposited in some distant and secluded spot.

In olden times, and occasionally even today, the designs were done on white buckskin, instead of on the neutral-colored background of sand. Some think that these buckskin paintings were the original type.

Those who have seen the sand paintings all agree that they are extremely weird and fascinating, and marvel at the exactitude with which they are executed, even to the least important detail. There are great numbers of different designs, each one of which tells a different story, and is used for a special purpose. Some are reproduced as often as may be judged advisable, while others are made only once a year, on the occasion of some particular rite or festival.

Of course, it was necessary to execute the sand paintings in El Navajo Hotel in oil paints, instead of with the sand pigments, but they were done by Indian artists skilled in the making of designs, and the traditional patterns were copied quite as faithfully as if they were being done for ceremonial pur-

poses in a Navajo hogan. The painting over the stairway represents a soul being taken up to heaven by the birds. It differs from the majority of the designs in the fact that it is not surrounded by a rainbow, nor do the various elements radiate toward the points of the compass, as is usually the case. Pictures in other parts of the room show various other stories from the Navajo mythology.

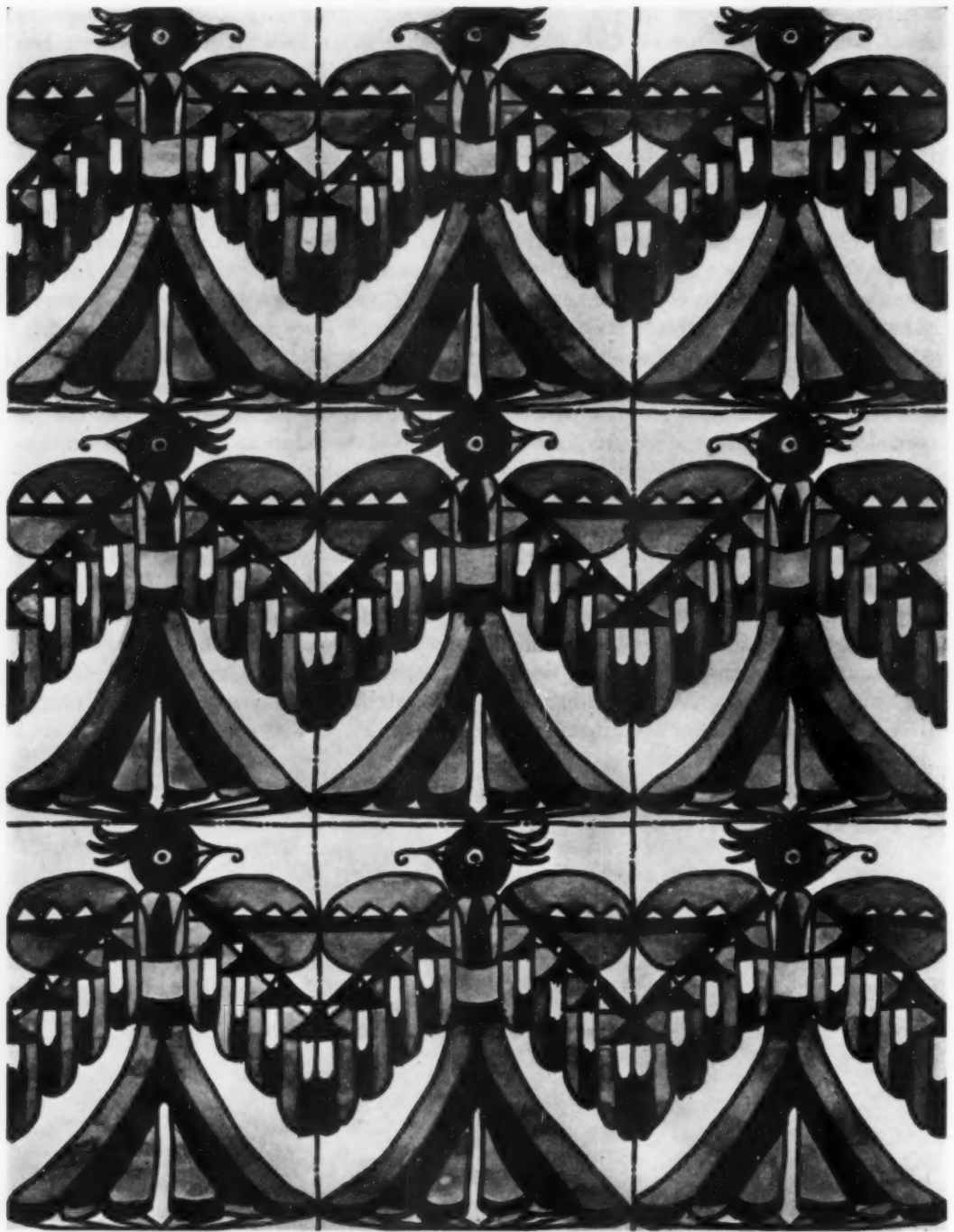
On account of the paintings, the Indians have taken this hotel under their especial protection. They wander in and out of it, to the great delight of eastern visitors, and at almost any time of the day a group of them can be seen standing before one or another of the paintings, explaining its meaning to the "white men" or to younger members of their own tribe, or merely gazing at it in silent adoration.

Sand priests are becoming fewer and fewer every year, and there are now only a bare handful left who possess a sufficient knowledge of the ancient symbolism to be able to supervise the making of these strange and interesting paintings in the proper manner.



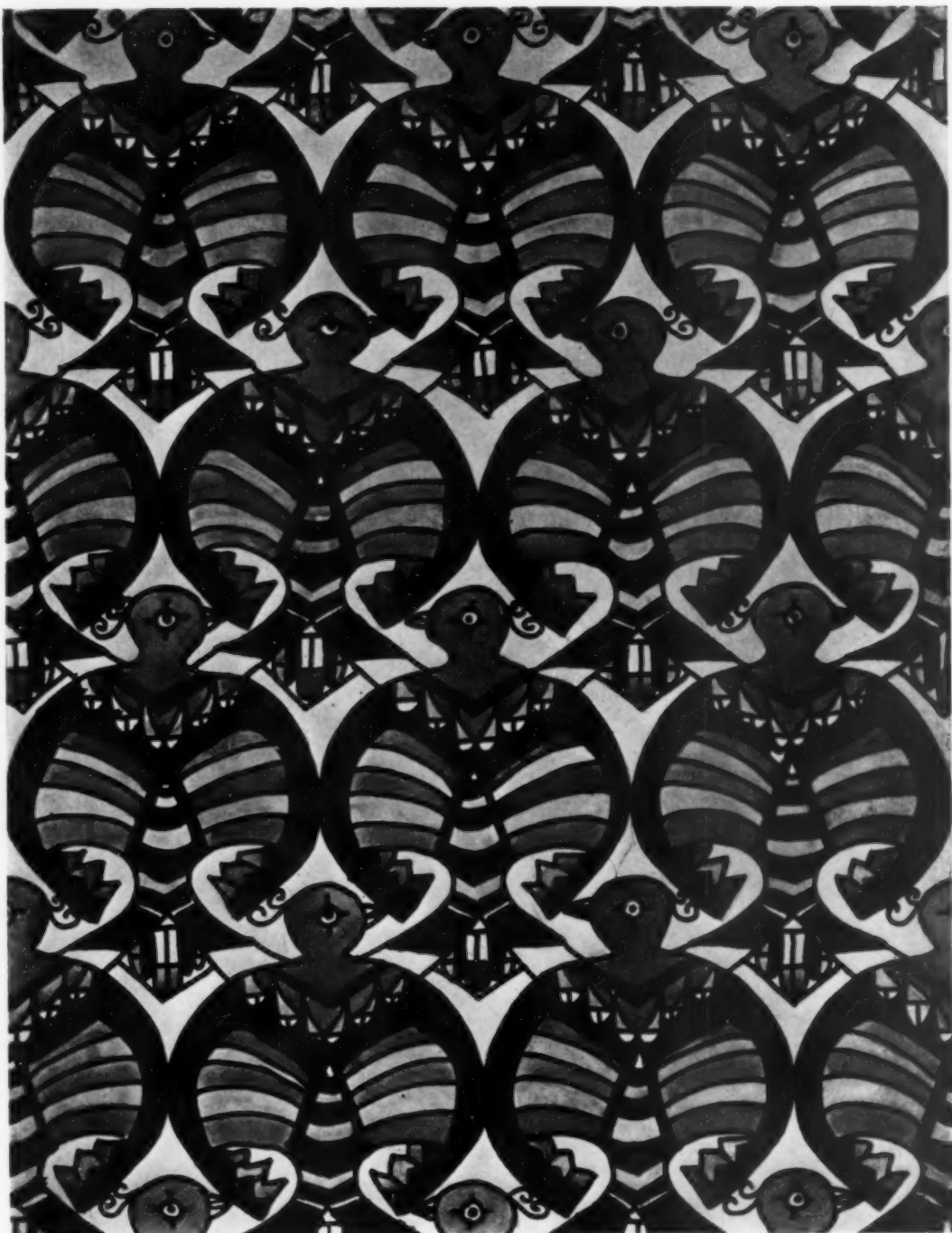
ZUNI BUTTERFLY MOTIF





ALL-OVER PATTERN USING THE INDIAN THUNDER BIRD MOTIF. BY AN EIGHTH GRADE STUDENT OF NELL F. SHEPARD, MONROE SCHOOL, PHOENIX, ARIZONA





ANOTHER ADAPTATION OF THE INDIAN THUNDER BIRD. BY AN EIGHTH  
GRADE STUDENT OF NELL F. SHEPARD, MONROE SCHOOL, PHOENIX, ARIZONA



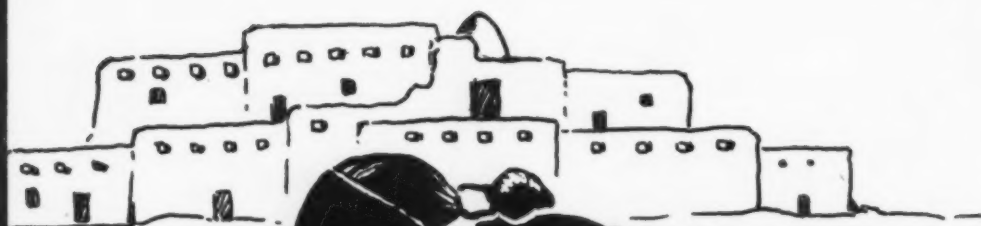
THE EIGHTH GRADE STUDENTS OF ESTHER L. GOSS, PORTLAND, MAINE, MADE THESE DESIGNS SUITABLE FOR PLATES, USING AS MOTIFS INDIAN SYMBOLS AND BORDERS. A STUDY OF THE SYMBOLS, THEIR CONSTRUCTION AND SIGNIFICANCE, WAS FIRST UNDERTAKEN

# NAVAJO SILVERSMITH



## NAVAJO WOMAN WEAVING

Navajo "hogon" in  
distance



PUEBLO WOMAN  
GRINDING CORN

PUEBLO WOMEN BAKING  
BREAD





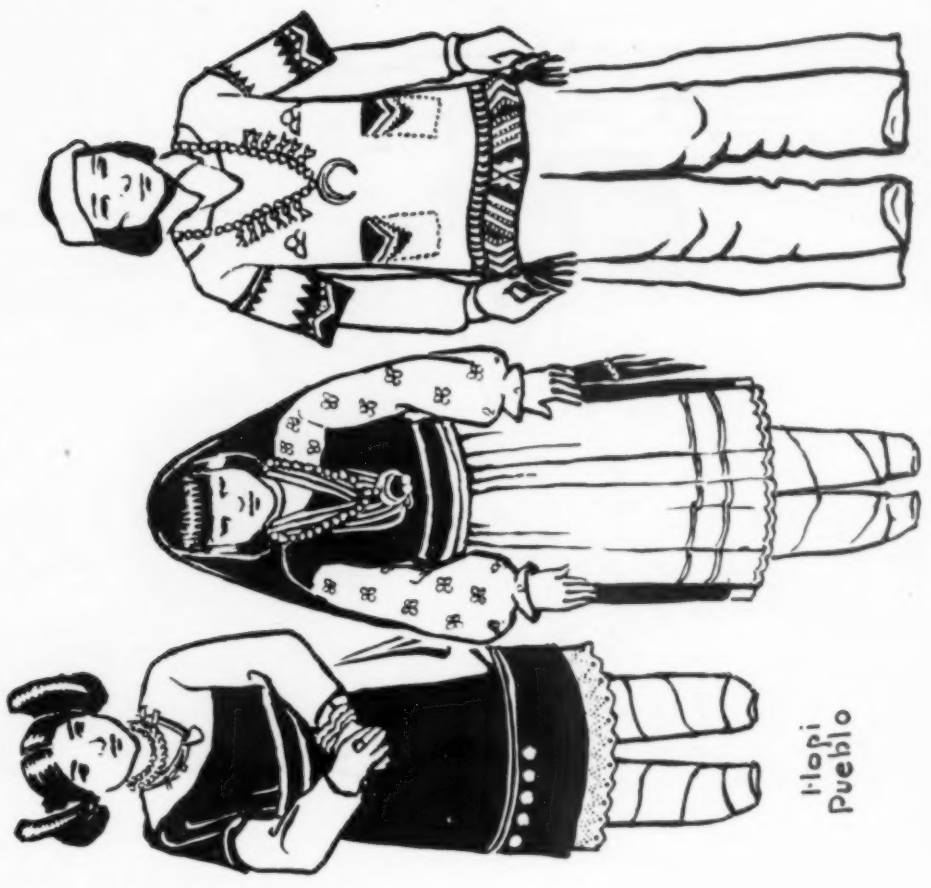




# SOUTHWEST INDIAN COSTUMES



TAOS  
Pueblo



Hopi  
Pueblo

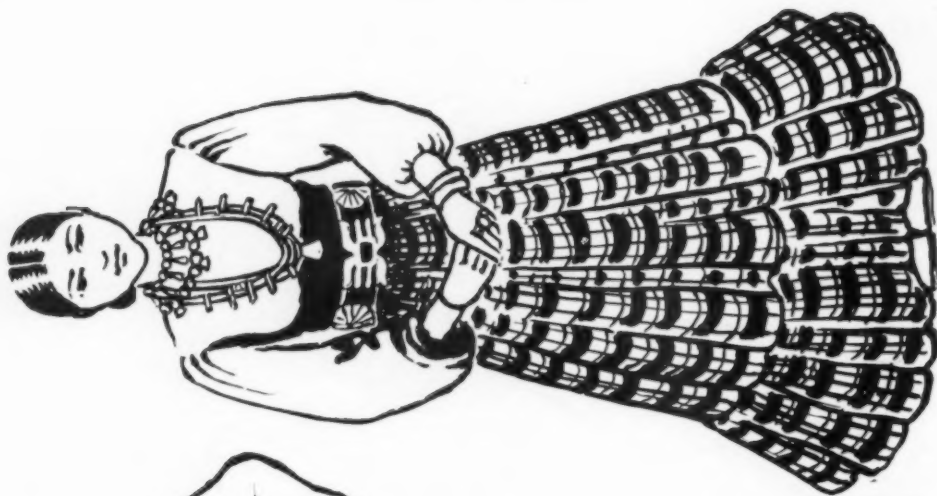
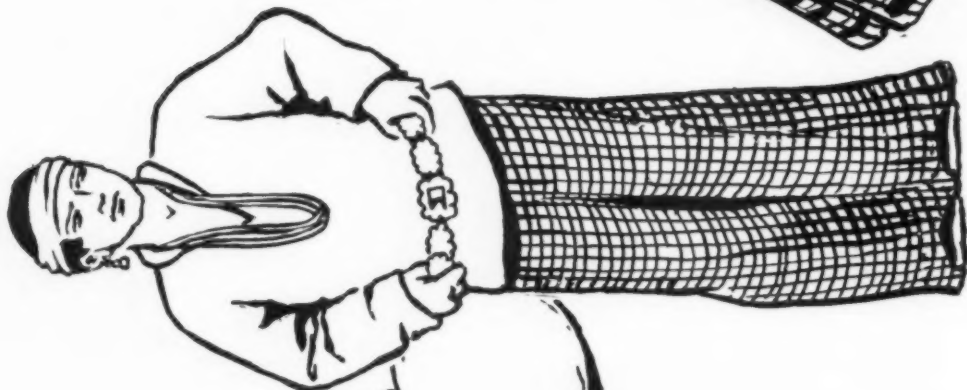
PUEBLO



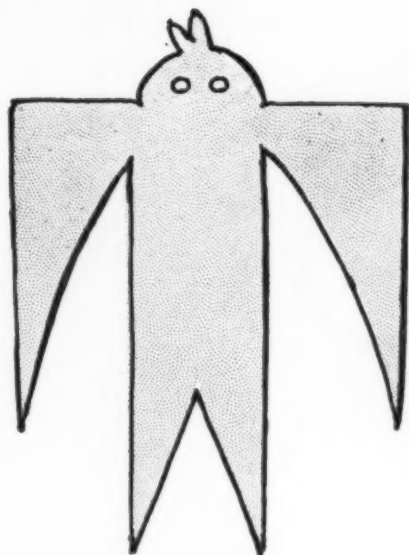
Pueblo Drummer



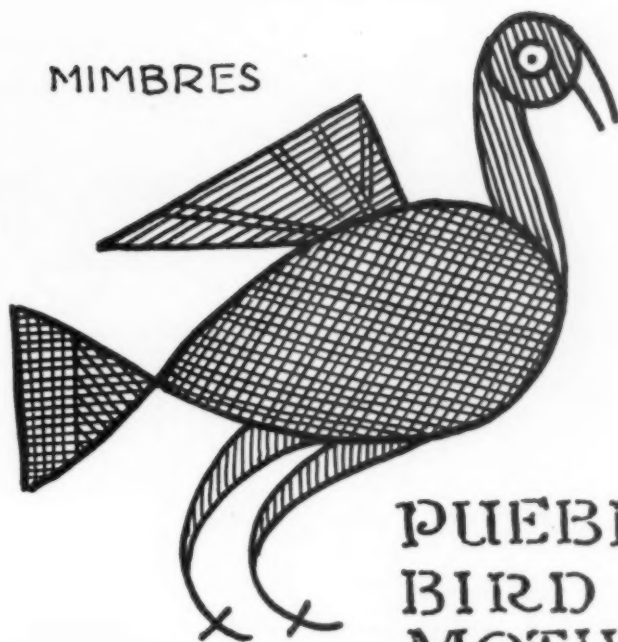
Navajo Drummer



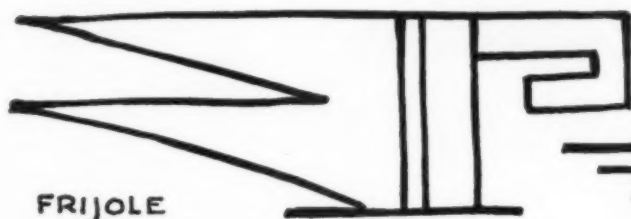
NAVAJO



MIMBRES



PUEBLO  
BIRD  
MOTIFS



FRIJOLE  
CANYON



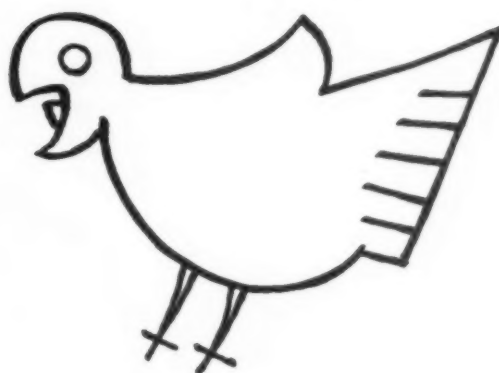
MESA VERDE

PRIMITIVE  
INDIAN

Bird Motifs



CHACO  
CANYON



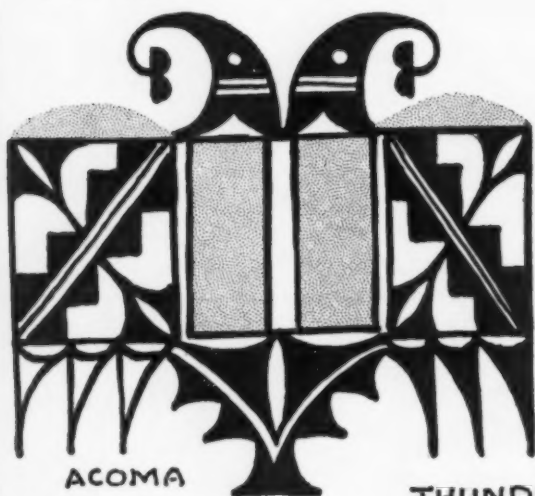
CASA GRANDES



SANTO  
DOMINGO



ZIA



ACOMA



THUNDER BIRDS

HOPÍ



SAN  
ILDEFONSO



SANTA  
ANA

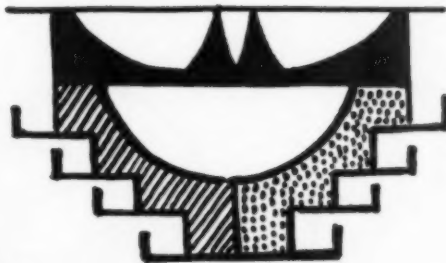




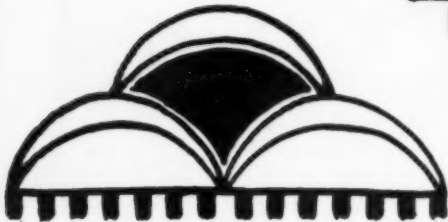


SAN ILDEFONSO

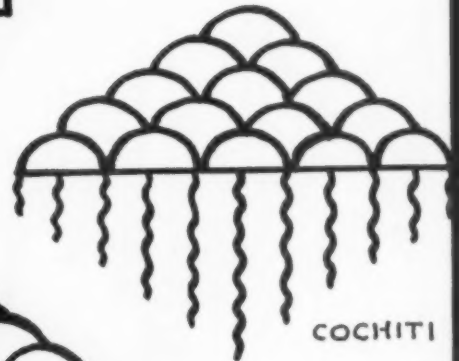
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HOPÍ



HOPÍ



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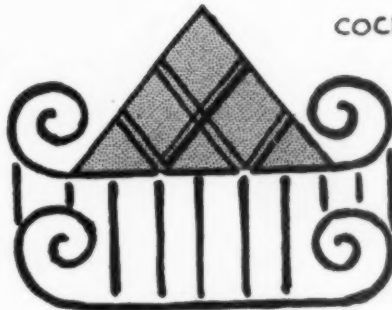
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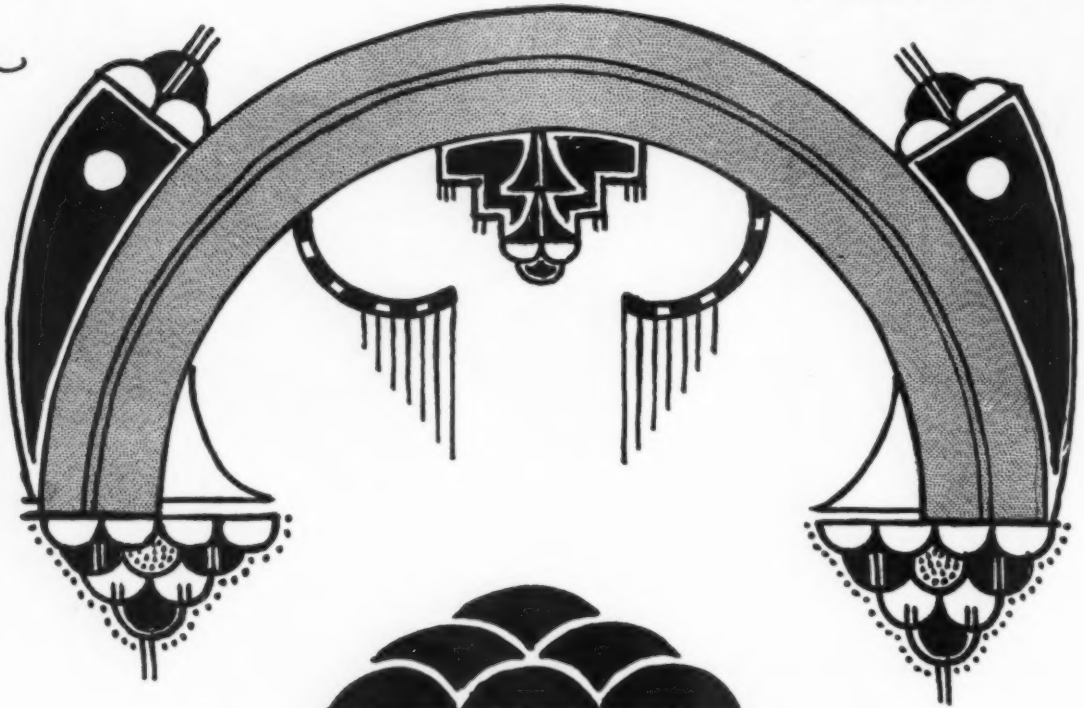
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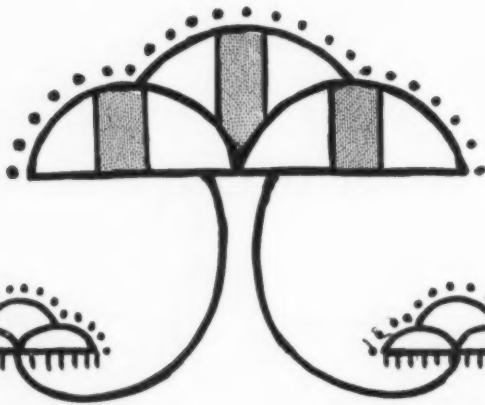
CLOU  
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SAN ILDEFONSO



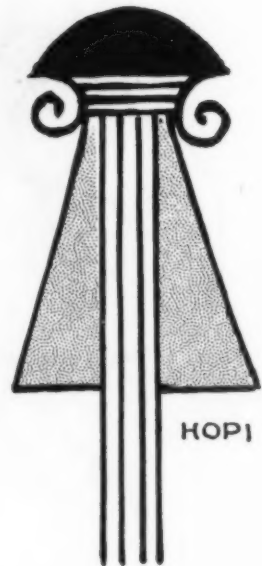
COCHITI



SAN  
ILDEFONSO



COCHITI



HOP1

LOUDS  
and RAIN  
DESIGNS  
Pueblo  
Indians

Pedro J. Lemos

# NAVAJO MOTIFS from Silverwork & Weavings



Four-Ages



Sun Happiness



Hogan (Home)



Sun God's Mask Blessing



sun Rays Constancy



Head Dress Ceremonial Dance



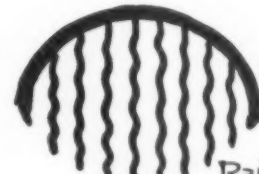
Rainbow-Clouds Prosperity



Big Mountain Abundance



Mountain Range Lightning



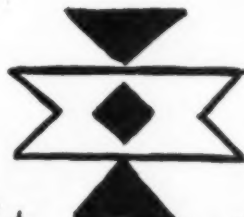
Plentiful Crops Rain



Squash Blossom Courtship



Thunder Bird Track Bright Prospects



Butterfly Beauty



Sunflower Fertility



Deer Track



Bear Track Good Omen



Man-Human Life



Thunder Bird



Bird Carefree Light hearted



Snake Defiance



Gila Monster Desert



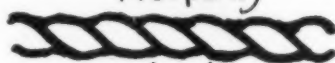
Clouds Prosperity



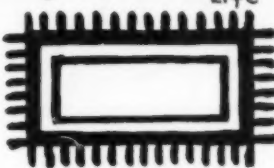
Running Water Constant Life



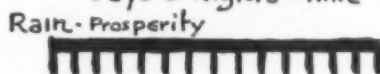
Days & Nights Time



Clouds



Enclosure Ceremony



Rain Prosperity



Morning Stars Guidance



# PUEBLO MOTIFS

from Pottery & Paintings



Sun God

Symbols



Great Star

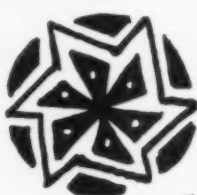
Symbols



Acoma



Zuni



San Ildefonso



Rain comes down



Corn comes up

corn leaves



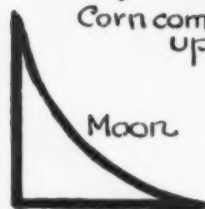
Tendril



leaves



pod



Moon



Rain comes down



Rain



Clouds



Mountains



Flower that opens



Lightning



flower



cloud ladder







## Butterfly Motifs



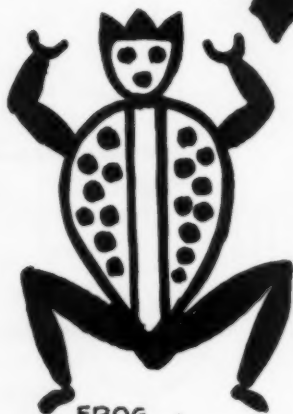
PRIMITIVE



APACHE



ZUNI  
BUTTERFLIES



FROG  
Zuni

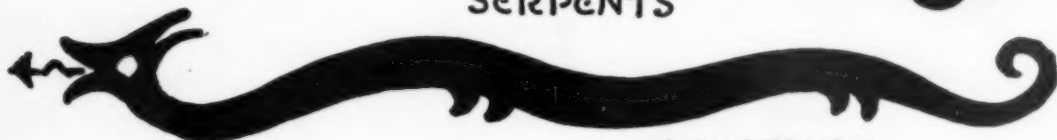


HOPI



ZUNI  
FROG

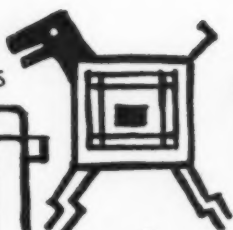
## SERPENTS



SAN ILDEFONZO



MIMBRES

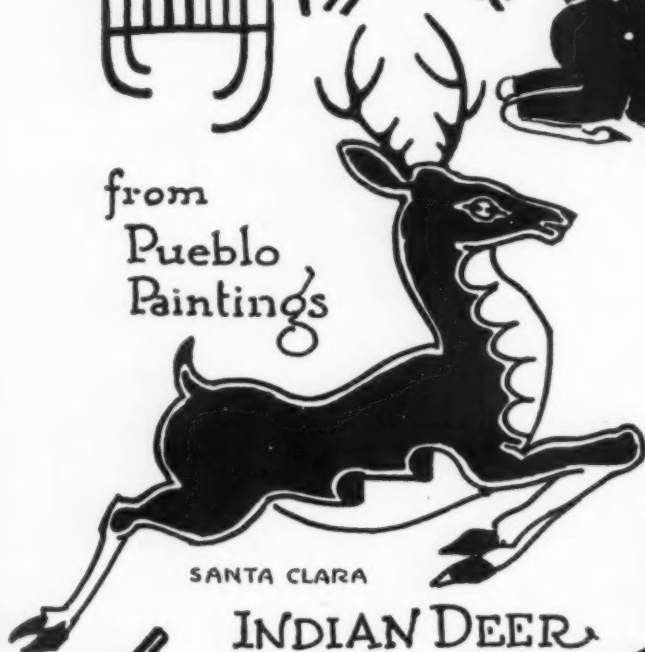


TAOS



SAN  
ILDEFONZO

from  
Pueblo  
Paintings



SANTA CLARA

# INDIAN DEER



ZUNI



ACOMA



SAN  
ILDEFONZO



# THANKSGIVING BIRDS

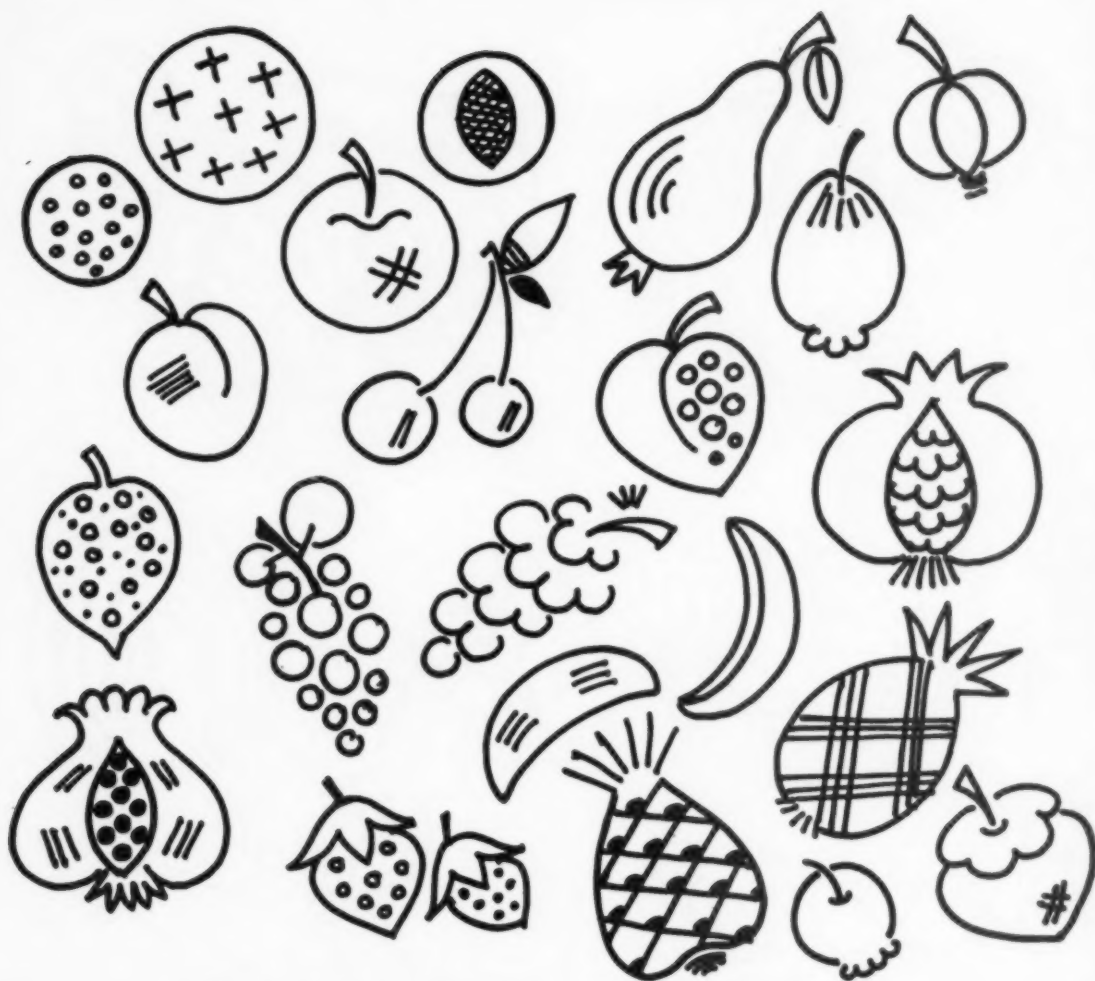




ESTHER  
de  
LEMOES







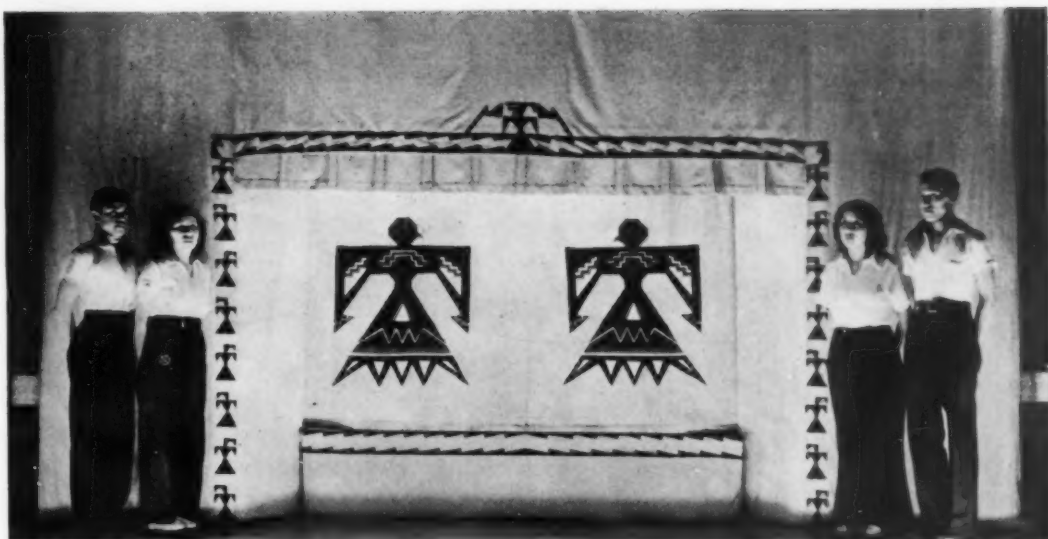
# **DECORATIVE FRUIT FOR THANKSGIVING**







# VEGETABLES



## INDIAN MARIONETTES AT HASKELL INSTITUTE

SIBYL M. MALM, *Arts and Crafts Instructor*

INDIAN marionettes were introduced in 1935 at Haskell Institute. The marionettes were made and costumed, the stage built, the scenery designed and painted, and an Indian legend produced along with Indian songs and dances, all by Indian students.

This unique project has been very effectively carried out by a class of boys who made the marionettes. The heads were made of plastic wood, which were first modeled in plasticene and then cast. The bodies were of balsa and pine very beautifully carved.

The costuming of the figures was carried out by the girls in the crafts classes. All were typically dressed in Plains Indian costumes. Many of the students brought pictures of their people from which typical designs furnished inspiration. Indian tanned skins were used for many of the costumes.

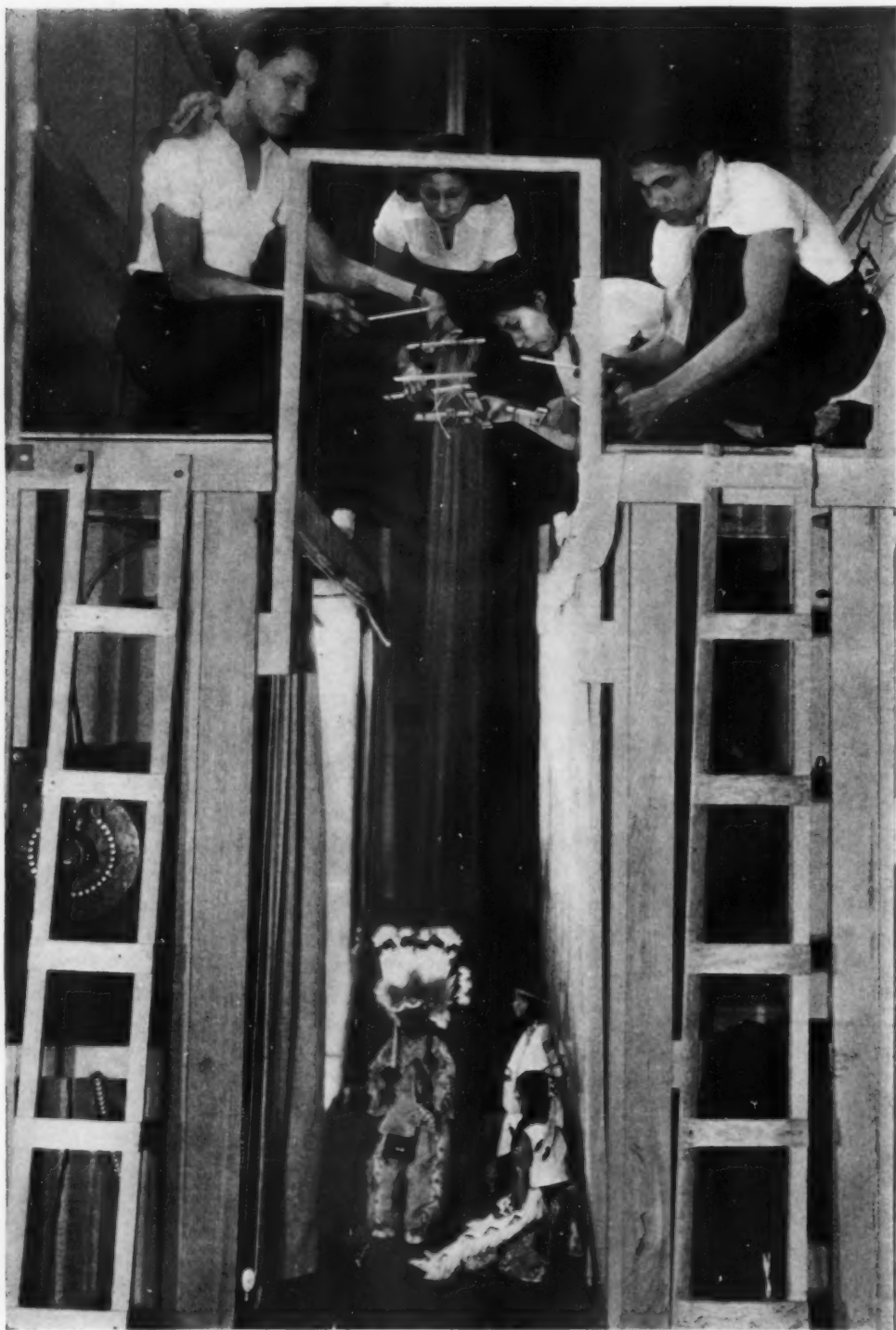
The stage was planned and drawings were made in the mechanical drawing class. After

it was built, Paul Goodbear, a Cheyenne student, designed and painted the drops. Three scenes were used; first, an Indian village of the Blackfoot tribe with a sun shade and tepee in the foreground; second, northern country inhabited by them with the mountains in the distance; third, the lodge of the sun at night. The front curtain was designed by Maggie Kewaskum, a Potawatami student, and carried out in monk's cloth with the design of swallows, lightning and the thunder bird in black felt. The proscenium curtains were designed by Elizabeth Washakie, a Shoshoni student, and carried out in black, red, white and blue applied felt. The design was a large thunder bird on each curtain.

Puppeteering was started as soon as the stage was completed. This is one of the most important details of a good marionette production, and requires a great deal of practice and skill, but the students found it so interesting it was almost play.

The Indian legend selected was *Scarface* from the Blackfoot tribe. It tells of the hardships of Scarface in winning Bright Star, the girl he loves.

One of the highlights of the program are the Indian dancers. Snake, the dancer, is dressed in a typical modern dance costume. His dance is most realistic, even being made to dance like a student at Haskell.



INDIAN PUPPETEERS AT WORK AT HASKELL INSTITUTE, UNDER  
DIRECTION OF SIBYL M. MALM, ARTS AND CRAFTS INSTRUCTOR



"BRIGHT STAR" AND "SCARFACE," THE TWO PRINCIPAL ACTORS IN THE MARIONETTE PRODUCTION STAGED BY STUDENTS AT HASKELL INSTITUTE, LAWRENCE, KANSAS





DRUMMER AND SNAKE DANCER, TWO IMPORTANT CHARACTERS IN THE MARIONETTE PLAY STAGED BY INDIAN STUDENTS AT HASKELL INSTITUTE UNDER THE DIRECTION OF SIBYL M. MALM



INDIAN STUDENTS AT WORK ON MARIONETTES AT HASKELL INSTITUTE, LAWRENCE, KANSAS

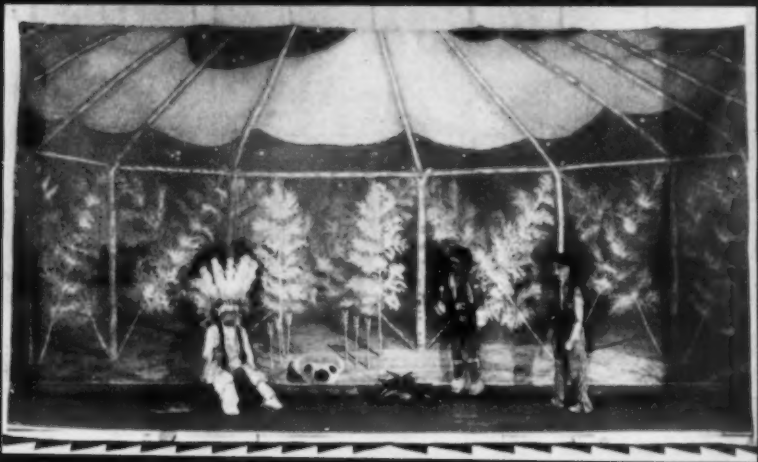




SCENE I  
INDIAN VILLAGE



SCENE II  
FOREST SCENE



SCENE III  
SUN LODGE

SCENES FROM THE MARIONETTE PLAY, "SCARFACE," AN INDIAN LEGEND STAGED BY THE STUDENTS AT HASKELL INSTITUTE. SIBYL M. MALM, ARTS AND CRAFTS INSTRUCTOR

# CHILDREN'S DRAWINGS FROM ORAIBI

JOHN DEWAR  
*South Pasadena, California*

OF ALL the material brought back from a two-weeks' stay in the pueblo of Oraibi—copious photographs and miscellaneous ethnological material—I prize none of it quite as much as my small collection of children's drawings.

Oraibi is one of the Hopi pueblos of Arizona, clinging barnacle-tight to the terminal phalanx of the finger-like third mesa. Glowing in the mid-day sun as it has for hundreds of years, it is invested with a rare and valuable primitive culture.

Here I went in August of 1934 to fulfill a long-felt desire to actually experience the Niman Katsina ceremony. At this ceremony the Katsinas—those mythical ancestor gods of the Hopis—who have dwelt in the pueblo during the summer months of growth, take leave of the Pueblo people and return to their ancestral abodes for the winter months. The Niman ceremony is, in its essence, a farewell party to the gods.

It can readily be seen how, during this ceremony, the Hopi children would catch the spirit of the occasion and readily manifest it in any accessible form, for it must be remembered that to these children the Katsinas are even more real than Santa Claus is to our progeny. While we assiduously destroy the illusion of this gracious symbol as our youngsters grow older, the stress which the Hopi puts on the reality of his symbols, accretes along with the child's growth.

This spirit of the occasion, which in our own homes results in a great array of cut-out Santas and wreaths, transient pictures on steam-laden kitchen windows, evinced itself among the Pueblo children in an interesting group of pictures of Hopi gods.

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"KOYEMSI," MUDHEAD KATCINA,  
BY A YOUNG INDIAN ARTIST

One afternoon I left my paint box and a sheaf of drawing paper on the floor beside a

*School Arts, November 1936*



MARAN KATCINA DRAWN BY "TEWA-KAEVA,"  
WHICH MEANS "SAND GROWING UP."

youngster who, having voiced a desire to paint, was engrossed in limning some picture to which, in the hurry of my departure, I paid little or no attention.

*School Arts, November 1936*

When I came back to my room a few hours later, I found it filled with a quiet but intent group of about twelve Hopi children. They ranged in years from seven to about thirteen and all of them were absorbed in the work of painting. Some were merely onlookers, as my scanty supply of brushes didn't quite make the rounds. It was evident from the drawings, however, that there had been a voluntary interchange of materials for almost every youngster was "represented."

After I had been informed by one of the older boys, A-Kima (Picker of Corn), "They are for you," our cook put in her appearance to prepare the evening meal, and the children dissolved from sight with that unobtrusiveness so distinctly Indian that it leaves the onlooker, when with a sudden impact he finds himself completely alone, ready to swear to the reality of necromancy.

That the pictures bear the stamp of authority is evinced by the fact that more often than not they passed from one youngster to another, each one passing on the drawing and checking up on details. Some of the drawings were collaborations of a group of boys—incidentally, as I remember it, they were all boys—who whispering to each other in their native Tusayan speech, produced traditionally accurate drawings.

Behind all of this knowledge of the Katsinas were years of teaching on the part of the elders. During the winter nights the children grew familiar with the various deeds and exploits of these gods, while the rest of the year was filled with ceremonies where the Katsinas were seen "in person" dancing in the plazas. Besides this there were various initiations and the countless dolls carved in the gods' likenesses from which one became as familiar with each Katsina and his respective accoutrement as with his own family.

As to the pictures themselves, they are full of the quality of the innate artist. They possess a charm distinctly their own, for they are not circumscribed by the limitations of the more usual medium of expression given over to the Katsinas—the carving of their likeness in cottonwood. Here beneath



"BONG WA," GOAT KATCINA, BY "SOWÉE"  
WHICH MEANS JACKRABBIT. AGE, NINE YEARS

the accoutrements of paint, costume, and mask you respond to the joy of experiencing the god-head in man—the thrill of the body possessed. In some of them a definite note of the demonic is struck, especially in the drawings of the Koyemshi, those inimitable clowns who lift themselves so far above the normal level of consciousness as to allow inconceivable physical feats. These are the creatures which Cushing describes so vividly as eating all manner of rubbish, which the children so delight in feeding them, until their stomachs are distended and bloated, knotted and lumped with sticks and stones.

It is one of these, in particular, which is the finest of the group of drawings. A tiny macabre figure in black and white, drawn with an uncanny sense of motion, patters across the page, intent on some ghoulish errand known only to himself.

Some of the figures are almost whimsical, such as a drawing of Marau and Bong-wa with their collars of living spruce, handsome masks, and a bantam-like air of self-assurance. Perhaps the most interesting part of the drawings, as of any Pueblo drawings, are the feet; those diminutive, beautifully-formed feet in slightly pointed buckskin moccasins the color of soft red hematite. Dancing feet!

Here, one after another, are the humpbacks, the messengers, kaleidoscopic gods with long black snouts and lapping tongues, Mud-heads rich and red like the earth from which they sprang, and fearful Killili with his yucca whips.



A RUNNER DRAWN BY "A-KIMA," PICKER OF CORN

*School Arts, November 1936*



These drawings, of course, represent only a fraction of the great pantheon of the Hopi. Dr. Jesse Walter Fewkes collected over two hundred drawings of individual gods among the Hopi and more recent field work has brought the number of existent mythical beings to near a thousand. From this it is

obvious the Hopi have no dearth of rich material and tradition upon which to work, whatever new creative outlet comes to hand. These drawings of their children give promise to a work in the next few years which will be invaluable to science and a refreshing draught to the aesthetic sense.

## SOUTHWESTERN INDIAN UNIT

KATHERINE CORNEALUS, *Teacher*  
JULIA MCARTHUR, *Supervisor of Art*  
*Fifth Grade, Lincoln School, Superior, Wisconsin*

### A. Theme

- I. An appreciation and enjoyment of these people.
- II. Their contribution to other people.

### B. Assimilative Material

- I. Natural Regions of Southwest
  - a. Deserts
  - b. Young rugged mountains
  - c. Uplands and plateaus
  - d. River valleys
- II. Ways of Living
  - a. Homes
  - b. Food
  - c. Dress
  - d. Occupations
    1. Herding
    2. Mixed farming
    3. Trading
    4. Silver work
    5. Weaving
    6. Pottery making
- III. Art and Crafts
  - a. Pottery
  - b. Silver work
  - c. Basketry
  - d. Weaving

{

Design—Symbols and their meaning and Color—How obtained in the beginning  
Influence of white man and commercialization of this work
- IV. Current Happenings
  - a. Establishment of Navaho towns in effort to retain native type of living
  - b. Realization that the beautiful hand-work by the Indian will not last if pushed too much by commercialization

### C. Activities

- I. Art
  - a. Mountain illustrations
  - b. Desert illustrations
  - c. Illustrations of activities in their daily life
  - d. Design using Indian symbols
    1. Rugs
    2. Blankets
    3. Baskets
    4. Jewelry
    5. Drums
    6. Pottery
  - e. Scrapbook (Construction)
  - f. Bulletin Boards
    1. Children's own work
    2. Current material (Balance)
  - g. Construction
    1. The Village
      - Pueblo
      - Ladders
      - Drying racks
      - Kiva
      - Looms
      - Drum for kiva
  - h. Modeling with clay
    1. The Village
      - Figures
      - Ovens
      - Food—Chili, Corn, Peaches, Squash, Pumpkins
      - Pottery
  - i. Friezes
    1. Background for village
    2. Life in the village
  - j. Weaving
    1. Design plan
    2. Color plan
  - k. Background for a play (Sheet—colored with crayon)
  - l. Large drum for Indian dances
  - m. Picture Study
    1. The life and pictures of E. I. Couse are suitable for this unit
      - a. Indian Harvest
      - b. Primitive Sculptor
      - c. Indian at Home
      - d. The Peace Pipe
- II. Music
  - a. Songs for enjoyment
  - b. Songs to accompany Indian dances
  - c. Use of the drum
- III. Gymnasium
  - a. Indian dances





AN INDIAN RUNNER PAINTED IN WATER COLOR BY A FIFTH GRADE STUDENT AT THE LINCOLN SCHOOL, SUPERIOR, WISCONSIN. KATHERINE CORNEALUS, TEACHER; JULIA MCARTHUR, SUPERVISOR OF ART



MOUNTAINOUS COUNTRY OF THE SOUTHWEST, AS DEPICTED BY A FIFTH GRADE STUDENT AT THE LINCOLN SCHOOL, SUPERIOR, WISCONSIN



A PUEBLO SCENE PAINTED IN WATER COLOR BY A STUDENT AT THE LINCOLN SCHOOL, SUPERIOR, WISCONSIN. GRADE FIVE.

- IV. Arithmetic
  - a. Problems from book
  - b. Original problems

- V. Spelling
  - a. Names and terms as they arise in the work.

- VI. Reading
  - a. Reference reading
  - b. Library books
  - c. Current events

- VII. Language
  - a. Original poems
  - b. Original stories
  - c. Friendly letters
  - d. Book reports
  - e. Notebook work
  - f. Plays
  - g. Oral talks using slides
    - 1. Slides made by children
    - 2. Regular slides

- VIII. Geography
  - a. Reading together followed by discussion
  - b. Realization of how the natural regions in which these people live have influenced their:
    - 1. Homes
    - 2. Dress
    - 3. Food
    - 4. Art
    - 5. Religious beliefs and ceremonies
  - c. Compare with Indians in other parts of our country

#### D. Point of View

- I. These people have given us an invaluable contribution, socially and artistically speaking

#### E. Specific Objectives

- I. Ability to get authentic knowledge through reading and observing
- II. Ability to construct and illustrate by making use of this knowledge
- III. Balance
- IV. Use of color
- V. Design
- VI. Skill in handling different mediums
- VII. Developing power of observation
- VIII. Understanding and appreciating the culture of these people

#### F. Suggested Approaches

- I. Stories
  - a. Juan, the Yakui, by Harrington, from "Childcraft," Vol. III
  - b. Stories from "The Book of Indians," by Holling C. Holling
- II. Books
  - a. Dawn Boy of The Pueblos, by Scott
  - b. Deric with the Indians, by Nusbaum

- c. Chi-Wee, by Grace Moon
- d. Chi-Wee and Loki, by Grace Moon

#### III. Poem

- a. The Navaho Rain Song from "Indian's Book," by Natalie Curtis

#### IV. Pictures

- a. The Primitive Sculptor—Couse
- b. Indian Harvest—Couse
- c. Indian at Home—Couse
- d. The Peace Pipe—Couse
- e. Any pictures from files, library, readers and other available material.

#### G. Questions

- I. Why are the homes of these Indians so different from those of other Indians you have studied about previously?
- II. Do you think the Indian should adopt white men's customs, clothing, and art?
- III. Why do you find the same symbols used in many designs?
- IV. How did the Indian get colors for his work?
- V. Do all Indian tribes use the same symbols for their designs?

#### H. Culminating Activities

- I. Exhibit
- II. Indian dances
- III. Indian songs
- IV. Plays
- V. Reports using slides made by the children
- VI. Combination of above activities into a Summary of the Unit, as a public program

#### I. Outcomes

- I. Respect for ideas of others
- II. Ability to plan together and work together
- III. An outside interest
- IV. A desire to go on with the study
- V. Interest in research
- VI. Some understanding of these people
- VII. Develops observation

#### J. Bibliography

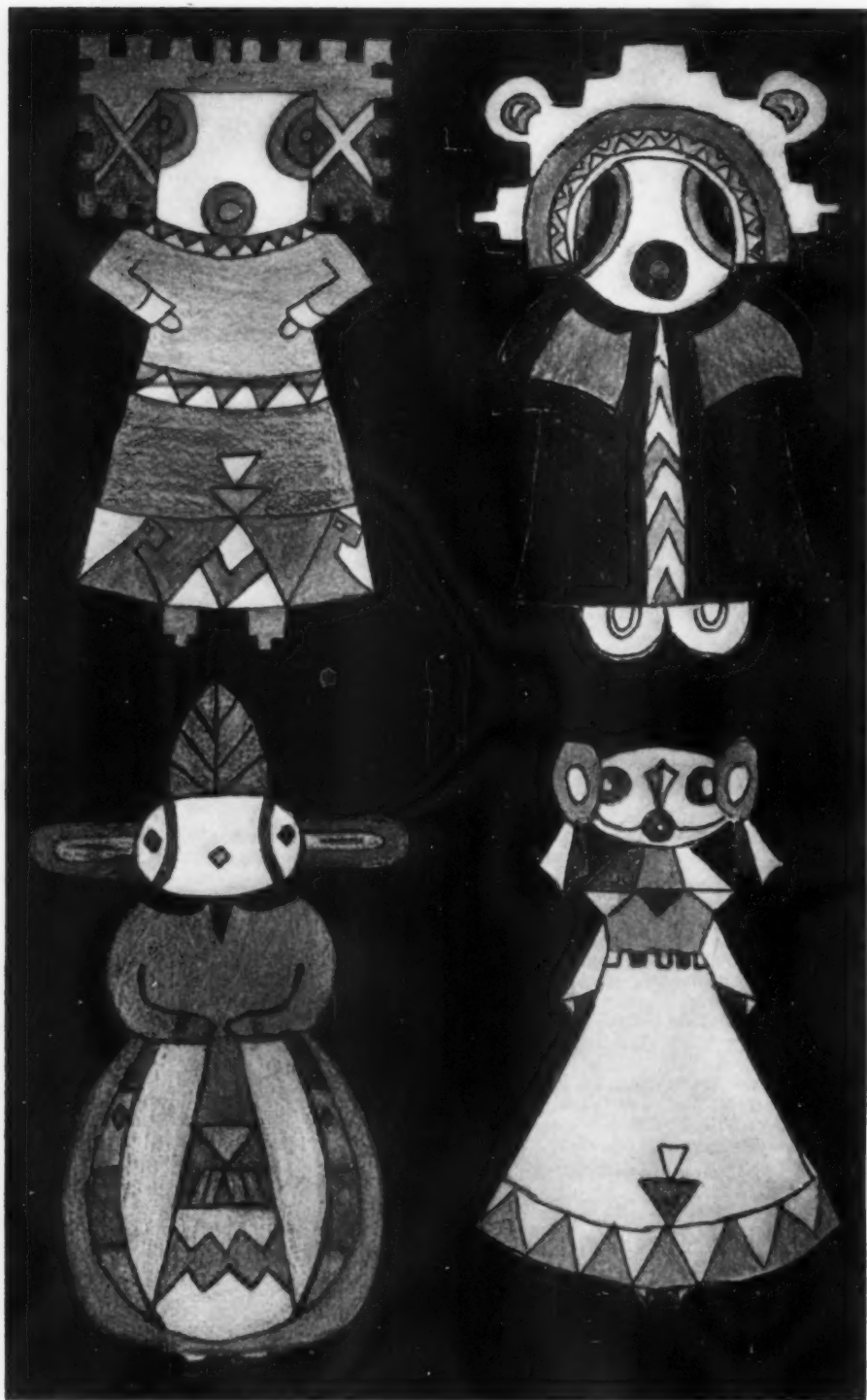
- I. Teachers'
  - a. Ancient Life in American Southwest, by Edgar L. Hewett Bobbs, Merrill Co., Indianapolis, Indiana. 1930
  - b. School Arts Magazines: March, 1935; September, 1933; March, 1931. Printers' Building, Worcester, Mass.
  - c. Indian Leaflets—Denver Art Museum, Denver, Col., 1930—Department of Indian Art, Numbers 3, 4, 6, 9, 11, 13, 14, 15, 17, 18. Curator, Frederic H. Douglas



AN INDIAN PUEBLO CONSTRUCTED OF CARDBOARD BOXES. THIS PROJECT WAS CARRIED OUT AT THE LINCOLN SCHOOL IN SUPERIOR, WISCONSIN. KATHERINE CORNEALUS, TEACHER; JULIA MCARTHUR, SUPERVISOR OF ART

- d. *A Caveman's Wife*, by M. K. Rak. Houghton, Boston, Mass., 1934
  - e. *Some Strange Corners of Our Country: The Wonderland of the Southwest*, by C. F. Lummis. Century, New York, 1915.
  - f. *Coronado's Children*, by J. F. Dobie. Literary Guild, New York, 1931
  - g. *Desert Wife*, by Hilda Founce. Little, New York, 1934
  - b. *Indian Names, Facts and Games*, by F. M. Poast. J. W. Bryan Prep.—Washington, D. C., 1916
  - c. *American Indians*, by Frederick Starr. Heath, New York, 1926
  - d. *Dawn Boy of the Pueblos*, by L. B. Scott. Winston. Chicago, 1935
  - e. *Roundabout America: The Old South, Southwest and California*, by A. M. Peck. Harper Bros., New York, 1933
  - f. *In the Land of Cave and Cliff Dwellers*, by Frederick Schwatka. Educational Pub. Co., Boston, 1899
- II. Children's
- a. *Book of Indians*, by H. C. Holling. Munk, 1935





KATCINA DOLLS DESIGNED BY STUDENTS OF HAZEL SIDWELL WILLIAMS, MICHIGAN CITY, INDIANA. A HOPI KATCINA WAS SHOWN TO THE STUDENTS, AND WITH THIS IN MIND AS AN INSPIRATION, THEY PROCEEDED TO DESIGN ORIGINALS



# THE DESIGNING OF KATCINA DOLLS

HAZEL SIDWELL WILLIAMS

*Michigan City, Indiana*

**T**O BOYS and girls of junior high school age, the study of the art of the Indian is especially fascinating.

Previous to our study of Indian Art, the girls and boys were asked to bring in articles made by Indians. They responded so well that our exhibit was the object of interest to the entire school. One of the most interesting things in the collection was a Hopi Indian ceremonial or Katsina doll previously purchased at the Chicago World's Fair. With this as an inspiration we decided to make some original designs with our crayons. Since these dolls originally are made of wood or bone, we decided that by first cutting a

paper pattern, the true character of this material could best be shown. Next, these original free-hand patterns were traced around on manila paper and decorated with wax crayons. Color schemes including black, orange, bright green, red, and blue were used as much as possible. Since sometimes the addition of feathers, fur, and similar objects are employed in the making of Katsina dolls, some of the children suggested these materials in their designs. They were told to keep their designs based on Indian symbols whenever possible and, above all, to make them suitable to the outline which they had cut.

After the doll designs were completed they were cut out and mounted on black paper. Every child was delighted with his work and there was not a single failure.

This lesson resulted in the children becoming interested in the collection of Indian lore and helped to further their interest in the history and geography of the Southwest.



KATCINA DOLLS DESIGNED BY STUDENTS OF HAZEL  
SIDWELL WILLIAMS, MICHIGAN CITY, INDIANA



STUDENTS OF EDITH LEE MADE THESE MURALS TO  
DECORATE THEIR CLASSROOM. EL PASO, TEXAS



**MAKING A LITHOGRAPH** by Stow Wengert. The Studio Publications, Inc., New York. Price, \$3.50.

This book is one of the "How to Do it" series, and the process is made so simple that all the beginner needs besides his equipment is such a clear and comprehensive account as this.

Lithography is one of the pleasantest and most flexible mediums at the command of the artist, requiring, instead of a difficult training, no more than an understanding of its essential nature, and offering a wide range of expression and an almost limitless capacity for reproduction.

The author of this book, Stow Wengert, the eminent lithographer, believes in working on the stone itself, and shows how to use crayon and brush in such a way as to take full advantage of its character and quality. An interesting introduction gives a brief history and explanation of the process of lithography. The fifteen steps in the process are illustrated, and the book also contains sixteen examples of technique in lithography, each by a well-known artist, and each with its own explanation to make the variety of ways in which the lithograph crayon may be handled clear to the student.

The book contains seventy-nine pages and is  $7\frac{1}{2} \times 10$  inches in size.

**HOW TO DRAW DOGS**, by Cecil Aldin. Bridgman Publishers, Inc., Pelham, New York. Price, \$2.50.

It can most truthfully be said that Cecil Aldin was perhaps the greatest of all dog illustrators. His keen interest and love of animals gave him that rare ability to portray the most essential part of drawing a dog. As practically all the dog's expression is in the eyes, it is very necessary to get these drawn in while the keen, alert look is there. No other artist has yet succeeded in putting the "soul" of the dog in the eyes as he has done.

*School Arts, November 1936*

## DODSON- Mumford PICTURES

Industrials — Birds — Animals — Flowers — Trees  
Old Masters



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This book contains over 100 hitherto unpublished sketches and constructive drawings of dogs by Cecil Aldin, and it will be particularly helpful to all students and artists. The illustrations are reproduced in soft litho offset with a colored frontispiece.

Contains fifty-eight pages and is 7½ x 10¼ inches in size.

**RUG MAKING AND DESIGNING IN CROSS-STITCH**, by Mabel Hodkin. Sir Isaac Pitman & Sons, Ltd. Price, \$1.25.

This book presents its subject in a most interesting way. All the rugs photographed as illustrations have been made entirely by girls between the ages of 10 and 11½. The children made water color designs on squared paper after doing some preliminary exercises in black ink. These designs were mounted to form a class collection and "reference" library for patterns to be applied to the actual rug making. Many of these are reproduced in the book, and there are also many helpful diagrams to show different types of stitches.

This will be a fascinating book full of ideas for those interested in needlework, and particularly for those interested in presenting needlework to a class. It contains 76 pages and is 7 x 8½ inches in size.

**SIMPLIFIED HUMAN FIGURE**, by Adolfo Best-Maugard. Alfred A. Knopf, New York. Price, \$2.50.

Most of this volume consists of an exposition of the author's easy and original method, based on simple principles, of drawing correctly the human body and its part in any imaginable position. All this is carefully detailed and fully illustrated. It can be grasped without difficulty by a child; anyone with a little knack for drawing can get surprisingly good results with its help. Not only to beginners, however, but also to workers in the field of commercial design and illustration will it prove invaluable.

But the book contains more than that. Its second part is definitely inspirational. Here the author seeks "to enable beginners to create without great effort—challenging them, in a sense, to dare achieve their own



schemes and realize their own ideas instead of copying the work of others." He discusses a "new attitude" which relates his system of drawing to principles more profound and sources more creative than the merely aesthetic. He adds a section on the "spiral" showing how all the elements of design derive from this root figure, which is the form of the universe itself. We even find a cut paper spiral provided in a neat little envelope inside the back cover, with which we can experiment as we read, and so more fully convince ourselves.

The book contains over 230 pages, more than half illustration. It is  $5\frac{1}{2} \times 8\frac{1}{4}$  inches in size.

**BRAIDING AND KNOTTING FOR AMATEURS,** by C. A. Belash.

**HAND LOOM WEAVING FOR AMATEURS,** by Kate Van Cleve.

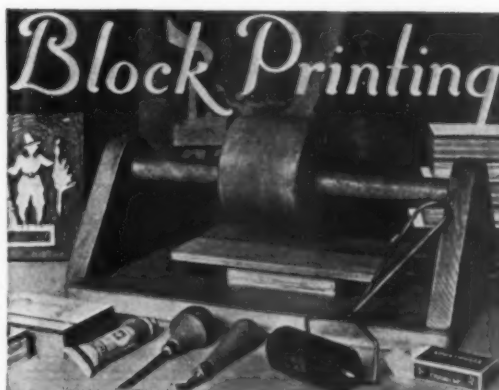
**METALCRAFT FOR AMATEURS,** by Peter Manzoni.

These three titles are members of the Beacon Handicraft Series, published by the Beacon Press, Boston, in co-operation with the Fellowcrafters Guild, an affiliate of Boston University. They are \$1.00 each, uniform in size (5 by  $7\frac{1}{2}$  inches) and about equal in paging (125 or more pages).

The books are each "written in the workshop" which means that they are the products of experts and not theorists. Mr. Belash, Miss Van Cleve, and Mr. Manzoni have lived with arts and crafts for many years. Students themselves under the best of instructors, in Europe and America, teachers and workers in the crafts in which they specialize, no authors are more to be relied upon for complete and dependable instruction. Amateurs in braiding and knotting, in hand loom weaving, and in metalcraft will find these textbooks easily followed and the work successfully accomplished. While explanations are thorough, they are made one hundred per cent complete by the introduction of well-drawn illustrations of every step in the many processes.

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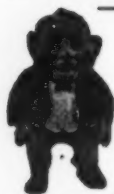
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number of creative handicrafts in order to stimulate self-expression in the daily lives of children and adults. These inexpensive books make it possible to accomplish this object for those not within the reach of such institutions as the Boston University which is doing so much to encourage qualities of individual initiative and self-reliance.

"A CATALOGUE OF COLOR REPRODUCTIONS—Old and Modern Masters" has just come from Raymond & Raymond, 40 East 52nd Street, New York City. This seventy-eight page listing of available color reproductions of paintings, water colors, and pastels, is probably the most comprehensive grouping under one cover. The publishers admit that their "difficulties in serving the correct information have been almost proportionate to the scope of the work." However that may be, Raymond & Raymond have done a remarkably fine service which readers of SCHOOL ARTS should avail themselves of. The catalogue should, as the publishers suggest, "stimulate interest in good color reproductions and will become a contributing factor in the ever-increasing appreciation of art." The catalog will be sent for 50 cents, which will be credited toward future orders for pictures.

Furthermore, Raymond & Raymond have opened exhibition galleries and retail showrooms at the above address for the display of their reproductions and art reference material, to which out-of-town visitors, as well as local residents, are cordially invited.

A line of attractive Puppinnetts and a Puppinnett stage and book of plays are announced by The American Crayon Company of Sandusky, Ohio, and 200 Fifth Avenue, New York.

These consist of colorfully clothed articulated figures standing fifteen inches high. A clown, top-hatted negro and a mule come all assembled ready for use. Progressional two-hand controls give the figures maximum action and simple operation. Packed in attractive tube cartons.

There are also figures of a man, boy, baby and woman available in unassembled form only. These are packed in tube cartons containing all the body parts; head clothing, control sticks and directions necessary for assembling into complete articulated figures.

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The Metropolitan Museum of Art today offers educational advantages not only to New York City dwellers, but to the millions of people living in the United States. Really fine lantern slides, pictures, and motion picture films for use in the schoolrooms are available not only at first hand, but can also be rented. You who do live in and around New York can take advantage of conducted tours of the galleries, with free gallery talks five days a week. You can take courses in design and applied arts or in the history of art. You can see fine exhibits varying in type from the primitive down to modern times—from ancient Egyptian tombs, armor, pottery, to the annual exhibitions of American industrial art.

*School Arts, November 1936*

All these activities have given the public a more intelligently appreciative attitude toward the history of art and culture. Why don't you write for their new "Lecture Program, 1936-1937, Part I, October-January?"

A free sample of a "NEW KIND OF COLORED PENCIL" which you must have read about in the October issue of SCHOOL ARTS, is ready for you at the factory of Eberhard Faber Co., Dept. B, 37 Greenpoint Avenue, Brooklyn, New York. If you have not already done so, sign and clip that coupon and receive your free sample. This particular pencil has several qualities which make it attractive. Perhaps the feature which will appeal most is that by using brush and water the pencil drawing becomes a wash drawing. Just try this new Mongol Colored Pencil and see how much greater will be the interest of your pupils in the drawing lesson.

MISS BEULA M. WADSWORTH, a contributing editor of the SCHOOL ARTS magazine, and a former Supervisor of Art in the city schools of Kalamazoo, Michigan, is the director of a new Children's Art

Center which she has organized in Tucson, Arizona, which was opened the first of October. From the *Arizona Daily Star* of August 30, we note that "The purposes of the Children's Art Center, according to its director, will be, first, to offer diversified exploratory activities in art to discover and foster real art talent; and, secondly, by opening the classes to children of all ages from all parts of the Tucson area, to provide a release for the creative energies of all who enroll whether highly gifted or not. It is expected by Miss Wadsworth that extra-gifted children who should have individual guidance will especially seek the advantages to be offered—children from public and private schools, from ranches roundabout, and from families of winter visitors who will want special opportunities in art as in other specialized cultural lines."

SCHOOL ARTS will be interested to follow the developments of this new enterprise, which should be a great success, because of the experience and enthusiasm of this competent art educator.

The Art Division of the AMERICAN CERAMIC SOCIETY will be in session in Baltimore soon after this issue of SCHOOL ARTS is mailed—Friday and Saturday, October 30 and 31. The general theme for discussion is "Ceramic Instruction in Secondary Schools." The speakers include some of the best known names in the field of Ceramic Arts—Mr. L. E. Barringer of the General Electric Company, Chairman of the Art Division; T. A. Klinefelter, National Bureau of Standards; Mr. Francis C. Flint, President American Ceramic Society; Mr. Ross Purdy, Columbus, Ohio, Society Secretary; and a score of others from educational institutions and industrial plants. These discussions will promote the knowledge of Ceramics, particularly with reference to their educational values. We recommend that all who are interested in Ceramic instruction in secondary schools, either get to the meetings or send your name to Mr. Chester C. Engle, care of United Clay Mines Corp., Trenton, N. J., who is Chairman of the Membership Committee of the American Ceramic Society, so indicating your interest. We are indebted to Mr. Engle, who is a member of the Baltimore Convention Committee, for a copy of the program.

PRINCIPLES OF PEN DRAWING by Earl Horter. A folder containing a splendid pen drawing of a clipper ship, accompanied by a constructive enlargement, so that one may study Mr. Horter's handling of line. The folder reveals a simplicity of handling pen and ink, as well as the means to overcome monotony of line. Folder sent upon request by writing to the C. Howard Hunt Pen Company, Camden, New Jersey.

PICTURES AVAILABLE TO SCHOOLS through traveling exhibit of United States Treasury Relief Art

Project. Edward B. Rowan, Superintendent, Section of Painting and Sculpture, Treasury Department, Washington, D. C., and formerly director of the Experimental Art Center in Cedar Rapids, Iowa, has announced that there are nine traveling exhibitions which are available to schools for periods of two or three weeks and which may be obtained on the request of the superintendent of schools or the director of the art work.

Exhibitions show work in water colors by nearly thirty artists; each exhibit contains about 25 different pictures.

If these exhibits are desired by any school, communicate immediately with Edward B. Rowan, Superintendent, Section of Painting and Sculpture, Procurement Division, Public Works Branch, Treasury Department, Washington, D. C.

SCHOOL ARTS mail brings all kinds of messages—some complimentary, some critical, all interesting and inspiring. One says that the only artistic feature about SCHOOL ARTS is its name! Good! That gives us something to live for. Another friend says this, which is better: "SCHOOL ARTS should feel right proud over the new get-up of the magazine. It is by far the most valuable art journal today and any teacher who does not have time for it is missing a good thing. I am glad to be among the advertisers who compliment you on it." Each message is received humbly and gratefully.

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